

CENTRAL ISSAQUAH

Architecture & Urban Design Manual

City of Issaquah, Washington

Adopted by:
Issaquah City Council
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ARCHITECTURE

Traditional Issaquah

Arts & Crafts Style

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Craftsman Style

A.1.2.1	Massing
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A.1.2.3.1	Materials Walls
A.1.2.3.2	Materials Windows
A.1.2.3.3	Materials Doors
A.1.2.3.4	Materials Roof
A.1.2.4	Color

Northwest Lodge Style

A.1.3.1	Massing
A.1.3.2	Scale
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A.1.4.4	Color

Urban Grange Style

A.1.5.1	Massing
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A.1.5.3.1	Materials Walls
A.1.5.3.2	Materials Windows
A.1.5.3.3	Materials Doors
A.1.5.3.4	Materials Roof
A.1.5.4	Color

Traditional Issaquah or Urban Core

Northwest Revival Style

A.1.6.1	Massing
A.1.6.2	Scale
A.1.6.3.1	Materials Walls
A.1.6.3.2	Materials Windows
A.1.6.3.3	Materials Doors
A.1.6.3.4	Materials Roof
A.1.6.4	Color

Urban Core

Northwest Contemporary Style

A.2.1.1	Massing
A.2.1.2	Scale
A.2.1.3.1	Materials Walls
A.2.1.3.2	Materials Windows
A.2.1.3.3	Materials Doors
A.2.1.3.4	Materials Roof
A.2.1.4	Color

Style Summary Chart

URBAN DESIGN

Context

Natural Context

UD.1.1.1	Natural Areas
UD.1.2.1	Hillsides and Sloped Sites
UD.1.2.2	Site Walls

Compatibility

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UD.2.4.1	Courtyards & Forecourts
UD.2.4.2	Rooftop Use
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1.0 INTRODUCTION

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HOW TO USE THIS DOCUMENT

Role of the Central Issaquah Architecture & Urban Design Manual

The *Central Issaquah Architecture & Urban Design Manual* (also called Design Manual in this document) is a tool for use by designers and developers proposing new development in Central Issaquah, and by Issaquah City staff and Development Commission members who review and evaluate those proposals. The purpose of the Design Manual is to provide descriptive **Objectives** to ensure that new development is innovative and appropriate for the more dense urban conditions of Central Issaquah, yet is timeless in character and respectful of the natural setting of the City. Additions, alterations, and repairs equal or exceeding the Redevelopment definition in Central Issaquah Development and Design Standards (CIDDs) will fully comply with the Design Manual. Projects which do not meet the Redevelopment threshold will comply to the fullest extent practical and feasible.

The Objectives stated in this Design Manual are prescriptive; conformance with this manual is required, not discretionary. The Design Manual establishes specific techniques and methods for design and development in Central Issaquah.

This Design Manual supplements other regulatory ordinances adopted by the City of Issaquah. In some cases, this document may provide a more specific level of detail and a higher level of regulation than is found in previous plans or ordinances. In cases where Objectives prescribed in this document conflict with the previously adopted regulations, those of the *Central Issaquah Architecture & Urban Design Manual* will take precedence. The Director may issue interpretations regarding how regulations are applied.

This Design Manual focuses on the disciplines of **Urban Design** and **Architecture** to organize the Objectives into two major chapters.

Visual Examples

Each objective contains visual examples as models for design and review. The illustrations are intended to provide enhancements and clarification to the text, so that both proposal developers and reviewers can judge whether proposal elements are Appropriate or Inappropriate relative to the design guidelines.

Architecture

The Architecture chapter introduces the **Architectural Districts** in Central Issaquah and the **Styles** that are appropriate for new development in each district.

ARCHITECTURAL DISTRICT	STYLE
Traditional Issaquah	Arts & Crafts Style Craftsman Style Northwest Lodge Style Western False Front Style Urban Grange Style
Traditional Issaquah or Urban Care	Northwest Revival Style
Urban Core	Northwest Contemporary Style

Each “Style” addresses four objectives:

- **Massing**
- **Scale**
- **Materials (walls, windows, doors, roof)**
- **Color**

Each Objective is further defined by an Objective statement, a description, Appropriate examples, and Inappropriate examples.

HOW TO USE THIS DOCUMENT

Urban Design

The Urban Design chapter is divided into two major categories, each defined by a set of elements and Objectives. These apply to all Styles and districts. These Urban Design elements establish the context for the buildings at all scales: site, block, street, neighborhood, district. The context provides the visual and physical links between proposed and existing quality buildings, neighborhoods, and greenspaces, and does so in consideration of both the built and natural setting. The goal is to create a pleasant and pedestrian oriented Public Realm, in which private buildings harmonize with each other and their natural context.

Monitoring

As part of the Central Issaquah Plan Monitoring Requirements (Central Issaquah Plan, Urban Community Goal D, UC Policy D3), an additional monitoring component will be the implementation of the *Central Issaquah Architecture & Urban Design Manual*, including the architectural Styles selected, the building heights, the interrelationship of architectural Styles and building heights (is one constraining the other?), the roof styles and rooflines and their impact on views and the natural setting, and any recommended revisions to the Design Manual.

Monitoring will occur either every three years or after the land use approval of three projects, whichever occurs first.

OBJECTIVE CATEGORY	ELEMENT	OBJECTIVE
Context	Natural Context	Natural Areas Hillsides and Sloped Sites Site Walls
	Compatibility	Harmony Contrast
Site	Block Size	Maximum Dimensions
	Block Access	Through-Block Passages Alleys Parking Structures & Lots
	Building Edges	Enclosure Setbacks Entries Ground Floor Transparency Weather Protection
	Usable Open Space	Courtyards & Forecourts Rooftop Use Urban Parks Urban Plazas

DESIGN REVIEW PROCESS

Who Uses This Design Manual

This Design Manual and the **Design Review Checklist** at the end of this chapter are used for the review of proposals in Central Issaquah throughout the design review process. Users include City staff, the Development Commission, and proposing applicants. This resource is available for all levels of review but is primarily intended for use in **Level 3 reviews**. (See *Central Issaquah Development and Design Standards*, Section 3.2, Levels of Review.)

Review Process

The Design Manual and Design Review Checklist will be integrated into the design and review process from the beginning to ensure that proposals are consistent with the goals and visions of Central Issaquah Plan and standards. There is no separate permitting process for the inclusion of this Design Manual. Rather the Design Manual will be incorporated into existing land use and construction permitting process identified in CIDDs. Likewise, there is no separate appeal process associated with the application of this Design Manual.

Early Coordination and Collaboration

This first stage of the review process is recommended as an opportunity to familiarize the applicant with the policies, plans, standards, and Objectives that are applicable to the project. In this stage, the Design Review Checklist may be used as a tool to indicate areas or elements that will require special attention.

Pre-Application Meeting

This required meeting follows the initial submittal of plans. In this meeting, any inconsistencies with this Design Manual as well as other applicable policies and regulations (Issaquah Comprehensive Plan, Central Issaquah Plan, Central Issaquah Development & Design Standards, and so on), will be discussed, consistent with the level of information provided. The Design Review Checklist accompanying this Design Manual will be used to indicate areas of noncompliance with the *Central Issaquah Architecture & Urban Design Manual* that may need further attention and/or correction.

Community Conference

As an optional stage of review, proposing developers may choose to engage the public in an informal meeting hosted by the Development Commission. During this meeting, this Design Manual and the Design Review Checklist will be used to aid or drive discussion and call attention to key issues.

References:

Central Issaquah Development and Design Standards:

Section 3.15, Flow Charts for Levels of Review 0–3.

Section 4.3, Table of Permitted Land Uses, Table 4.3A, Levels of Review.

Narrative

It is incumbent upon the project applicant at each stage in the process to provide a narrative explanation for how the proposal complies with the requirements of the Design Manual.

DESIGN REVIEW CHECKLIST

Project and Applicant Name: _____

Address/Location: _____

Permit Number: _____

Zoning: _____

Building Use: _____

Other: _____

Submission Date: _____

2.0 ARCHITECTURE

	Applies		Complies		Conditions
	YES	NO	YES	NO	
Traditional Issaquah					
Arts & Crafts Style	<input type="checkbox"/>	<input type="checkbox"/>			
Massing			<input type="checkbox"/>	<input type="checkbox"/>	_____
Scale			<input type="checkbox"/>	<input type="checkbox"/>	_____
Materials			<input type="checkbox"/>	<input type="checkbox"/>	_____
Color			<input type="checkbox"/>	<input type="checkbox"/>	_____
Craftsman Style	<input type="checkbox"/>	<input type="checkbox"/>			
Massing			<input type="checkbox"/>	<input type="checkbox"/>	_____
Scale			<input type="checkbox"/>	<input type="checkbox"/>	_____
Materials			<input type="checkbox"/>	<input type="checkbox"/>	_____
Color			<input type="checkbox"/>	<input type="checkbox"/>	_____
Northwest Lodge Style	<input type="checkbox"/>	<input type="checkbox"/>			
Massing			<input type="checkbox"/>	<input type="checkbox"/>	_____
Scale			<input type="checkbox"/>	<input type="checkbox"/>	_____
Materials			<input type="checkbox"/>	<input type="checkbox"/>	_____
Color			<input type="checkbox"/>	<input type="checkbox"/>	_____
Western False Front Style	<input type="checkbox"/>	<input type="checkbox"/>			
Massing			<input type="checkbox"/>	<input type="checkbox"/>	_____
Scale			<input type="checkbox"/>	<input type="checkbox"/>	_____
Materials			<input type="checkbox"/>	<input type="checkbox"/>	_____
Color			<input type="checkbox"/>	<input type="checkbox"/>	_____
Urban Grange Style	<input type="checkbox"/>	<input type="checkbox"/>			
Massing			<input type="checkbox"/>	<input type="checkbox"/>	_____
Scale			<input type="checkbox"/>	<input type="checkbox"/>	_____
Materials			<input type="checkbox"/>	<input type="checkbox"/>	_____
Color			<input type="checkbox"/>	<input type="checkbox"/>	_____
Traditional Issaquah or Urban Core					
Northwest Revival Style	<input type="checkbox"/>	<input type="checkbox"/>			
Massing			<input type="checkbox"/>	<input type="checkbox"/>	_____
Scale			<input type="checkbox"/>	<input type="checkbox"/>	_____
Materials			<input type="checkbox"/>	<input type="checkbox"/>	_____
Color			<input type="checkbox"/>	<input type="checkbox"/>	_____
Urban Core					
NW Contemporary Style	<input type="checkbox"/>	<input type="checkbox"/>			
Massing			<input type="checkbox"/>	<input type="checkbox"/>	_____
Scale			<input type="checkbox"/>	<input type="checkbox"/>	_____
Materials			<input type="checkbox"/>	<input type="checkbox"/>	_____
Color			<input type="checkbox"/>	<input type="checkbox"/>	_____

3.0 URBAN DESIGN

	Applies		Complies		Conditions
	YES	NO	YES	NO	
Context					
Natural Context					
Natural Areas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Hillsides and Sloped Sites	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Site Walls	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Compatibility					
Harmony	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Contrast	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Site					
Block Size					
Maximum Dimensions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Block Access					
Through-Block Passages					
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Alleys	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Parking Structures/Lots	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Building Edges					
Enclosure	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Setbacks					
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Entries	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Ground Floor Transparency	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Weather Protection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Usable Open Space					
Courtyards & Forecourts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Rooftop Use	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Urban Parks	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Urban Plazas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____

GLOSSARY OF TERMS

Use of Glossary: Definitions used in the Design Manual are additive to those found in CIDDS - Chapter 2.0 Definitions.

Articulation. Detail added for increased building interest. This includes but is not limited to the treatment of edges, corners, and adding texture to a surface. **Facade articulation** refers to the composition of horizontal and vertical design elements that contribute to the perception of the building. A building with **articulated bays** uses indentations and projections to express the composition of the building bays.

Auto-Oriented. Land uses that prioritize arrival via automobile rather than pedestrian arrival or arrival via other forms of transportation. Also known as “auto-dominated” or “auto-dependent” (see CIDDS).

Balcony. A projecting platform on a building, sometimes supported from below, sometimes cantilevered or nested within a facade indentation; enclosed with a railing (adapted from: *Harris, Dictionary of Architecture & Construction*).

Bay. (As in building bays) The space between vertical architectural or structural elements.

Bay Window. Window space projecting outward from the main walls of a building, often comprised of three planes. May serve as a retail storefront or display window.

Bar Shape. Rectangular footprint typical of residential and office type buildings. Standard residential dimensions are 100–200 feet long by 60–65 feet wide. Office dimensions range 80–250 long by 60–100 feet wide.

Bipartite. Composed of two parts, clear expression of building's upper and lower halves. This is most often achieved through material or color changes. The size of each part will vary based on building Style, size, and design.

Board & Batten. Type of exterior, vertically oriented wood cladding. Constructed of closely spaced, applied boards or sheets of plywood, the joints of which are covered by narrow wood strips (battens). This style of cladding may also be made of simulated wood/fiber cement siding (e.g., Hardie Board or Panels) (adapted from: *Harris, Dictionary of Architecture & Construction*).

Brackets. Decorative structural element projecting from the building face supporting the roof eaves and other overhanging elements.

Build-To-Line. (From CIDDS) Build-To-Lines identify the required placement of a building or buildings on property frontage between the building and the Circulation Facility property line or private Circulation Facility boundary if there is no property line.

Building Base. (From CIDDS) The portion of the building which extends directly from the ground plane, also referred to as podium.

Casement Window. Swings open along its entire length; usually on hinges fixed to the sides of the opening to which it is fitted (*Harris, Dictionary of Architecture & Construction*).

CIDDS. Central Issaquah Development & Design Standards.

Cladding. Cladding is the application of one material over another to provide skin or layer intended to control the infiltration of weather elements, or for aesthetic purposes (*Fleming, Penguin Dictionary of Architecture*).

Clerestory. An upper zone of wall pierced with windows that admit light to the center of a lofty room (*Harris, Dictionary of Architecture & Construction*).

Colonial Grid. Standard orthogonal window grid dividing window into multiple rectangular panes.

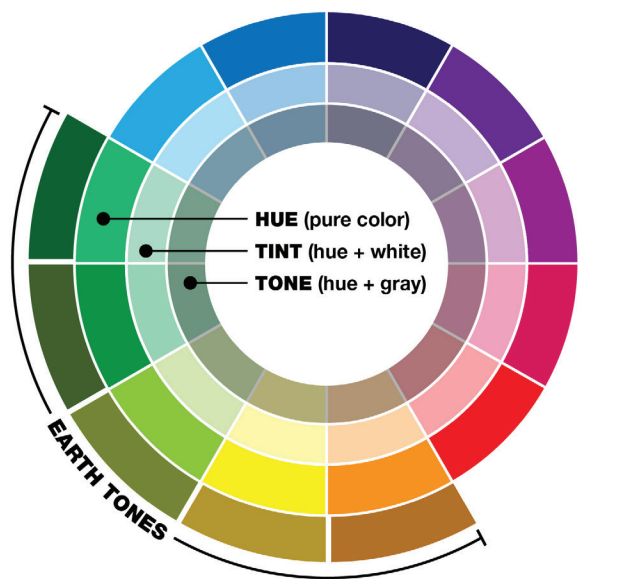
Color. Color, as used in this Design Manual, refers to a building's lightness/darkness, shade, tint, and/or tone as determined by the facade materials.

GLOSSARY OF TERMS

Color Theory. A set of principles explaining color relationships, color mixing, and the visual effects of color (selected applicable color theory terms provided below).

Earthtones. Rich, warm colors containing some brown (ranging from neutral tan to deep brown). Typically colors are muted and flat to imitate colors found naturally in dirt, moss, trees, rocks, etc. The outer ring of the color wheel illustrates the range of colors that are considered earthtone and are acceptable for use where the Design Manual requires the use of earthtone. Colors within the illustrated earthtone spectrum may vary in tint and tone but are not allowed to use the hue (pure color).

Hue. A color in its purest most saturated form, without the mixture of black, white, or gray. These bright, vibrant, vivid colors are indicated as inappropriate for most architectural Styles in this Design Manual.



[Image: Crandall Arambula]



Hue, roof and facade examples

[Image LEFT: Drexel Metals, Inc.; RIGHT: Hollis Marriott]

Tint. The color resulting from adding white to “lighten” the original color (term often pertaining to paint). This term is different than “window tint” or “glazing tint” — which are treatments applied to glass to reduce solar transmission.

Tone. The color resulting from adding gray to “soften” original color (term often pertaining to paint).

Combination windows. A style of window that incorporates fixed and operable window types paired within a single opening.

Compatibility. The ability of a building or site to complement or “fit in” with its environment. The qualities of the new development must not be in conflict or competition with the qualities of neighboring buildings and developments.

Note: The environment refers specifically to the built environment comprised of buildings and developments consistent with the vision of the Central Issaquah Plan and compliant with the CIDDs. New development should not strive for compatibility with non-compliant buildings and existing sites to be redeveloped.

Context. The setting and surrounding area of the project site. This includes both the natural and built environments, as well as all of the qualities, characteristics, and components that define it. Context must be considered on multiple scales: the street or block, the neighborhood or subdistrict, and the entire district of Central Issaquah.

Cornice. Any molded projection which crowns or finishes the part to which it is fixed, especially at the parapet/roof line or above windows and doors (adapted from: *Harris, Dictionary of Architecture & Construction*).

Cupola. A small structure set on the ridge of a roof, often used as a lookout or to admit light and air. (adapted from: *The American Heritage Dictionary and Dictionary of Architecture & Construction*).

Curtain Wall. Thin, usually aluminum-framed wall, containing infills of glass. The framing is attached to the building structure and does not carry the floor or roof loads of the building (WBDG Whole Building Design Guide).

Divided Lite. See Lite.

GLOSSARY OF TERMS

Dormer. A vertical window which projects from a sloping roof, beneath a small gable or shed roof (adapted from: *Harris, Dictionary of Architecture & Construction*).

Double Hung Window. Window having two vertically sliding sashes, each closing a different part of the window. Note: Some double hung windows may be a simulated style and not actually operable (adapted from: *Harris, Dictionary of Architecture & Construction*).

Eaves. The lower edge of a sloping roof; the part of a roof which projects beyond the wall (*Harris, Dictionary of Architecture & Construction*).

Facade. The exterior face of a building which is the architectural front, sometimes distinguished from the other faces by elaboration of architectural or ornamental details (*Harris, Dictionary of Architecture & Construction*).

Flush door. Smooth-surfaced door having faces which are planar, without paneling. As compared to "Panel Door" (adapted from: *Harris, Dictionary of Architecture & Construction*).

Form. A building's perceived shape, configuration, or composition.

Glazing. Glass windows.

Gable roof. Double-sloping roof. Also called gable end roof.

Gambrel Roof. A roof with two sides, each of which has a shallower slope above a steeper one (*The Oxford Dictionaries*).

Half-Timbering. Method of building in which external and internal walls are constructed of timber frames and the spaces between the structural members are filled with such materials as brick or plaster (*Encyclopædia Britannica*).

In contemporary architecture, this effect is most commonly simulated by applying timbers to the exterior along with other cladding material.

Hillside and Sloped Sites. Sites or portions of sites that rise at an inclination of 12 percent or more within a vertical elevation change of at least 10 feet.

Hipped Roof. Roof which slopes upward from all sides of a building (*Harris, Dictionary of Architecture & Construction*).

Lap Siding. Wood (or simulated wood) cladding, applied horizontally and overlapped, thicker along the lower edge than the upper (adapted from: *Harris, Dictionary of Architecture & Construction*).

Lintel. Horizontal member located above openings and expressed on the exterior through articulation of facade materials.

Lite. (also "Light") A pane of glass, a window, or compartment of a window (*Harris, Dictionary of Architecture & Construction*).

Divided Lite. Windows or doors composed of multiple panes of glass separated by muntins. The modern, energy-conscious expression is the **Simulated Divided Lite**, composed of just one piece of glass (or layers of glass for efficiency) with removable muntins attached to the interior and exterior. Either expression of the divided lite is acceptable (contingent on code compliance) with the selection that appears most like **True Divided Lite** windows being the first choice.

Divided lite when used to describe a door:

Full Lite, Half Lite, Partial Lite. Refers to the portion of the door that incorporates some form of glazing or lites.

Multi-lite, 3-lite. Refers to the number of individual lites within a door.

Loft. The upper level of a building located directly under the sloped roof. If this is used as leasable space, then it will be counted as a floor.

Low Pitch Roof. See Roof Pitch.

Massing. A building's most basic shape, often boiled down to a singular or set of volumetric solids. A building's Massing may also explain the relationship of solid and void components.

Materials. Materials, as used in this Design Manual, refer only to the facade and building exterior, especially with respect to cladding, glazing, and visible structural elements.

Minimal (or Modest) Window Frame. Thin, simple profile lacking ornament and detailing (also see Trim: Narrow Trim).

GLOSSARY OF TERMS

Mixed Use. (From CIDDS) Use of a property to include a structure or structures that contain more than one use, with a variety of complementary and integrated uses, in a compact urban form, such as but not limited to: residential, office, manufacturing, retail, public, or entertainment. The mix of uses can be either vertically or horizontally integrated.

Monitor Barn. Barn that has the center portion of its roof raised from the main roof, which is then supported by the addition of knee walls (short walls) (www.barntoolbox.com).

Monolithic. The appearance of an object having been carved or cast of a single material; resembling a monolith, a massive or huge structure; a building that appears to stand alone, independent of surrounding structures and context.

Monopitch Roof. See Shed Roof.

Multifamily Residential. (From CIDDS) More than two dwelling units per building.

Muntin. A secondary framing member to hold panes within a window, window wall, or glazed door (*Harris, Dictionary of Architecture & Construction*).

Natural Area. Natural areas are regulated streams and wetlands, and their buffers; examples are natural appearing stormwater ponds such as the Pickering Pond, parks, open spaces, and Native Growth Protection Easements (NGPE) as depicted on the City's Geographic Information System (GIS).

Natural Grade. Existing grade of the site as of the adoption of the Design Manual, excluding temporary features such as stormwater or Temporary Erosion and Sediment Control (TESC) ponds and stockpiles of soil.

Natural Materials. Where natural wood materials are specified in this document, it is also acceptable to use simulated wood shingles, siding, panels, etc. as long as they appear natural and are durable.

Panel Door. A door having stiles and rails which form one or more frames around (thinner) recessed panels (*Harris, Dictionary of Architecture & Construction*).

Parapet. The part of an exterior wall which is entirely above the roof; a low guarding wall at any point of sudden drop, as at the edge of a terrace, roof, balcony, etc.

Penthouse. The top floor of a building enclosed by walls set back from the building's outer edge.

Podium. The base of a building (typically the ground floor) which is differentiated from the upper part of the building.

Public Realm. (From CIDDS) An area designed to promote social interaction and a sense of community. An area which brings inhabitants together and contributes to an environment that encourages all to linger and share observations and perspectives. It takes into account the entire composition of the space and may include trees, walks, street furniture, signs, landscape, plazas, parks, and buildings as well as facade elements such as the street wall, porches, stoops, and balconies. Publicly- or privately-owned areas that are available to most people for a majority of the time such as circulation facilities and community spaces. Privately-owned spaces may have restrictions of use for specific times at the discretion of the owner. These spaces are also known as public space and sociable public realm.

Punched Opening. Windows and doors recessed in facade, especially in masonry walls, to emphasize material depth and shadow. Typical depth of recess is two and one-half (2 1/2) inches from frame to exterior building face.

Rafter. One of a series of inclined members to which a roof covering is fixed (*Harris, Dictionary of Architecture & Construction*).

Recessed Entry. Doors and surrounding glazing and/or wall surface perceptibly setback from face of building, up to a maximum of four (4) feet.

Retaining Wall. Wall whose primary purpose is to retain soil and/or a cut or fill a slope.

Ribbon Windows. Horizontal series of windows, separated only by mullions, which form a horizontal band across the facade of a building (*Harris, Dictionary of Architecture & Construction*).

Roof Monitor. Raised section of a roof, usually straddling a ridge, with windows along the sides to admit light (adapted from: *Harris, Dictionary of Architecture & Construction*).

Roof Pitch. The slope or measure of the steepness of a roof. The pitch is expressed as a ratio of vertical rise in inches for every horizontal run foot (twelve [12] inches). Commonly expressed as rise (inches) : 12.

This Design Manual uses the following conventions to define roof pitch:

Low pitch = 1:12–4:12

Moderate pitch (conventional) = 4:12–8:12

Steep pitch = greater than 8:12

GLOSSARY OF TERMS

Sash. Any framework of a window; may be movable or fixed (*Harris, Dictionary of Architecture & Construction*).

Scale. The perceived size and presence of a building as it relates to its environment. Building height, length, facade articulation, and upper floor step backs help define a building's scale.

Setback. The horizontal distance between the building line and the property line, or between a building element—such as entry—and building face. (Setbacks not included in the Design Manual shall be regulated by CIDDS.)

Shed Roof/Dormers. A roof shape having only one sloping plane (*Harris, Dictionary of Architecture & Construction*).

Shake. A unit of wood similar to a shingle but generally produced in a less uniform manner resulting in a more rough or varied aesthetic. The shake is generally split wood while the shingle is sawn.

Shingle. A unit of wood, asphaltic material, slate, tile, concrete, or other material cut to stock dimensions and applied in an overlapping fashion to the exterior walls or roof of a building (adapted from: *Harris, Dictionary of Architecture & Construction*).

Sidelights. (Also Sidelites) A framed area of fixed glass alongside a door or window opening (*Harris, Dictionary of Architecture & Construction*).

Site Walls. Walls that may or may not retain soil, and which may be also used for fall protection, delineation of space, substitute streetwall, etc. Retaining Walls are a subset of Site Walls.

Small Footprint. Generally less than 60 feet by 100 feet.

Steep Pitch Roof. See Roof Pitch.

Step Back. The setting back of all or a portion of one or more upper floors. Step backs required under UD.2 are only mandated on the side where the element generating the step is located, e.g., a street or natural area.

Storefront System. Typically aluminum framed, non-load-bearing assembly of commercial entrances and windows, located at the ground floor of a building.

Street Oriented. All architectural Styles shall prioritize connections to the street and sidewalk. The street facing facade incorporates many windows (especially at the ground floor), main entry points, as well as pathways that connect the entries to the sidewalk.

Subarea. An area for which a more detailed land use plan has been adopted by the City Council as an element of the City's Comprehensive Plan. Examples include Central Issaquah and Olde Town.

Through-Block Passage. Paved connection located midblock between vehicular streets that prioritizes pedestrian and bicycle mobility. Some passages may be mixed mode and include limited vehicular access.

Transom Windows. Windows located above an exterior doorway or storefront.

Trim. Exterior material applied to accentuate design elements on the facade, especially windows and doors. In this Design Manual, trim is quantified as wide or narrow.

Narrow Trim. No more than the width of dimensional "2-by" lumber.

Wide Trim. No less than the width of dimensional "6-by" lumber.

Tripartite. Composed of three parts with a clear expression of a building's base, middle, and top. This may be achieved through material or color changes, horizontal facade articulation or step backs, or other facade elements. The size of each part will vary based on building size and design.

Uncoursed. Material applied in a random or variable manner (as opposed to "coursed" which is applied in continuous horizontal layers).

Zero-Setback. Condition in which the ground floor of the building is built up to or directly meets the public right-of-way (street, sidewalk, or path).

2.0 ARCHITECTURE

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Traditional Issaquah

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Traditional Issaquah or Urban Core

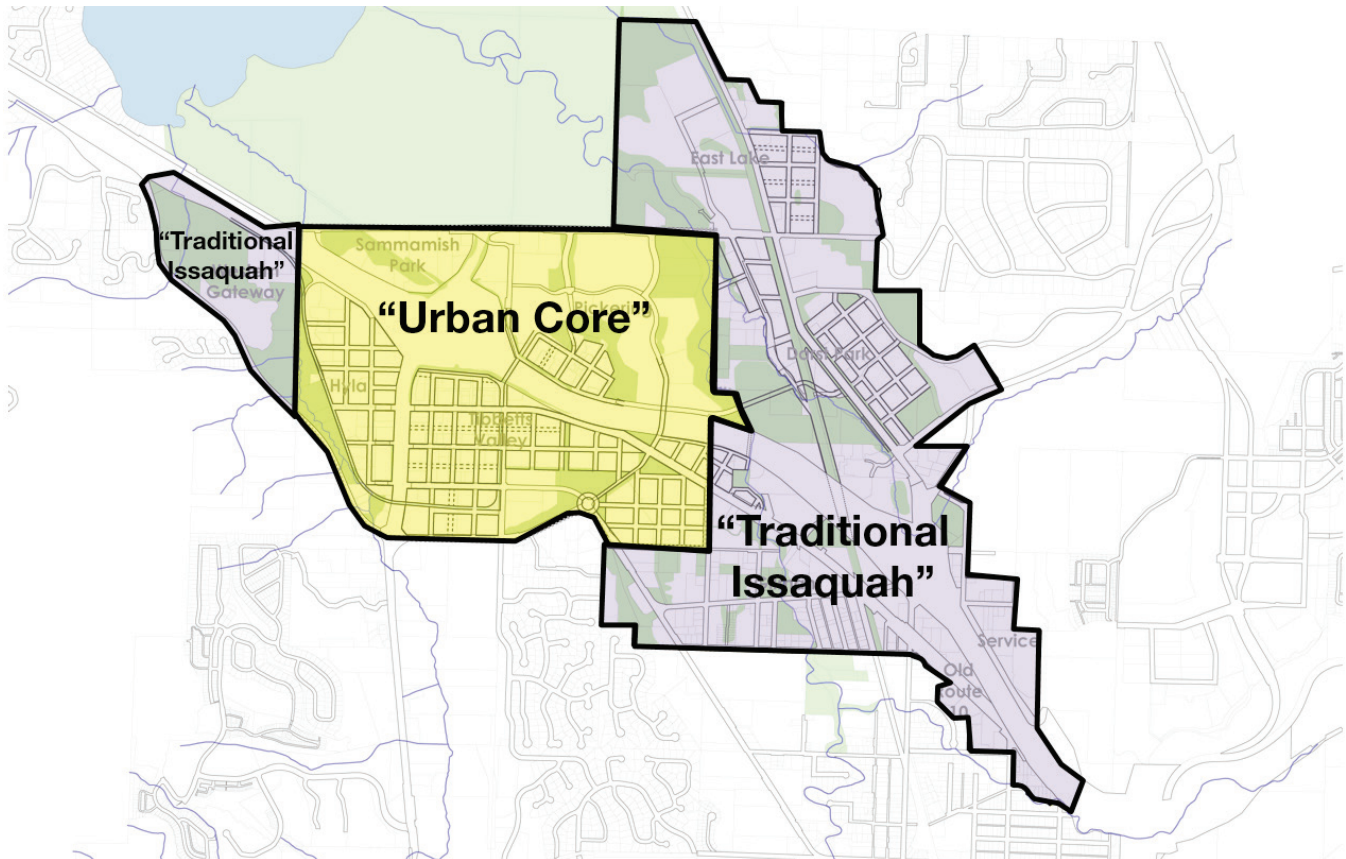
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ARCHITECTURAL DISTRICTS & STYLES



Architectural Districts

Architectural Districts

The architectural districts are defined areas within Central Issaquah that describe the architectural character of the area. Within an architectural district, a number of Styles may be applied to new development. This Design Manual describes the Styles that are Appropriate for Issaquah based on vernacular tradition and historical precedent.

Some of the Traditional Issaquah areas are composed of residential neighborhoods, and others are predominately nonresidential. Both shall reflect more traditional architectural Styles common in the Northwest in the late 1800s and early 1900s when the city was founded.

The Urban Core is located centrally, and corresponds to the City's Regional Growth Center and the Rowley Development Agreement area, though the Design Manual doesn't apply to the Rowley Urban Village. The Style of this area is more urban and contemporary than Traditional Issaquah, but it maintains distinguishing characteristics inspired by Northwest urban buildings of the 1900s.



Example: Original Northwest urban building, built 1923

ARCHITECTURAL DISTRICTS & STYLES

Traditional Issaquah: Eclectic Historicism

The following Styles are Appropriate for sites within “Traditional Issaquah.” Applicants may choose only one Style per building, with the option of incorporating multiple Styles (one per building) on sites consisting of more than one building. Each of these Styles is suitable for single or mixed-use development with the exception of the Craftsman Style, where ground floor retail use is Inappropriate, and Western False Front Style, where ground floor residential use is Inappropriate.

Arts & Crafts Style

The Arts & Crafts movement, emerging in the early 1900s, drew inspiration from nature, tradition, and craft. Although stylistically simpler and more practical than previous Victorian styles, Arts & Crafts architecture still incorporates some simplified English vernacular elements. This Style emphasizes purity of natural materials through handcrafted basic geometrical detailing. The Craftsman Style, while part of the Arts & Crafts movement, is distinguished as its own Style in this Design Manual and is outlined below. The Arts & Crafts Style is characterized as follows:

- Steeplly pitched gable and hipped roofs
- Multiple gables and dormers
- Asymmetrical composition
- Boxy base/rectilinear footprint
- Combinations of rustic brick, stucco, stone, or shingle cladding
- Prominent stone chimneys
- Arched entryways
- Decorative window mullions—many small window panes

Craftsman Style

As part of the Arts & Crafts movement, the Craftsman Style also boasts handcraft, utility, and natural materials. The Craftsman home gained popularity in the 1900s–1920s along with bungalows and foursquares as families moved to suburbs and built their own homes, but remained nostalgic for the countryside. The Craftsman Style, initially used primary for single family homes, has since evolved to include larger multifamily applications and the occasional professional office, but excludes ground floor retail uses. The Craftsman Style exhibits the following characteristic elements:

- Deep overhanging eaves
- Exposed rafters/joists or brackets along the roof line
- Majority wood and other natural materials
- In harmony with nature (use of locally found materials)
- Low pitched, hipped, or gable roofs
- Many windows and natural light
- Horizontality



Example: Arts & Crafts Style



Example: Arts & Crafts Style



Example: Craftsman Style

ARCHITECTURAL DISTRICTS & STYLES

Northwest Lodge Style

Inspired by the wilderness resort lodges of Washington and Oregon and the distinguishable Northwest vernacular, the Northwest Lodge Style celebrates a traditional rustic, natural aesthetic. This Style is Appropriate for natural areas, adjacent to creeks or on sloped hillsides. Common characteristics of Northwest Lodge Style:

- Steeplly pitched gable roof and shed dormers
- Long massive bar form
- Wood cladding above stone/masonry base
- Prominent masonry chimney(s)
- Deeply overhanging eaves with exposed rafters and brackets
- Double-hung windows with many small panes



Example: Northwest Lodge Style Crater Lake Lodge
[Image: Pemco.com]

Western False Front Style

This iconic Style, typical of the late 1800s urban pioneer West, is found most commonly today along retail shopping streets in historic districts. The False Front Style is characterized by its singular front facade which displays more detail and ornamentation than the sides or rear of the building. Historically, this technique enabled shop owners to present a “more impressive” storefront without investing in upgrades to the rest of the building. Modern day applications shall incorporate finished facades on all sides. This Style is Appropriate for mixed use buildings and commercial office, but excludes ground floor residential use though residential lobbies and common areas may be located on the ground floor. Common characteristics are as follows:

- Facade extends beyond roof to form parapet
- Wood Lap siding (all wood, no mixed materials)
- Double-hung windows with wide trim
- Prioritization of front facade
- Street oriented ground floor uses



Example: Western False Front Style Issaquah, WA
[Image: Google Earth]

Urban Grange Style

Reminiscent of old agricultural structures—barns, farmhouses, and granaries—the grange is simple in form and Massing and uses very few materials. The grange emphasizes utility and large open interior spaces for industrial production and processing. The Urban Grange Style incorporates the traditional elements of the grange into the urban environment and is characterized by the following:

- Steep pitched gable or gambrel roof
- Monitor barn style roof
- Clerestory windows or dormers
- Wood siding or corrugated steel panels
- Limited to no facade articulation
- Basic rectangular footprint



Example: Urban Grange Style Wenatchee, WA
[Image: Ncwpics.com]

2.0 ARCHITECTURE

ARCHITECTURAL DISTRICTS & STYLES

Traditional Issaquah or Urban Core

This architectural Style may be used in either district; however, it must comply with all requirements of the district in which it is located.

Northwest Revival Style

Innovations in building technology at the turn of the 20th century brought forth the development of taller buildings. This novel approach and architectural Style was first called the Chicago School referring to the architects pursuing its development. The Style has also become known as Commercial Style as its popularity spread across the nation. The Northwest possesses many elegant examples of the Commercial Style in downtown Seattle and other regional centers. The building form is modular in character and commonly a simple expression of its structural frame. Though embodying some adaptations of neo-classical elements, these buildings typically concentrate ornamental detail at the building base and roofline. Buildings of this Style should be used for areas identified by the Central Issaquah Plan allowing greater height, above five (5) stories. Common characteristics include:

- a. Tripartite expression of materials and mass
- b. Though typically four (4) stories or more in height, buildings using this Style may be from one story to the maximum allowed; the proportion of the building will be taller, with greater height than width
- c. Flat roofs
- d. Articulated base and roofline
- e. Solely comprised of masonry cladding materials
- f. Deeply punched window and door openings



Example: Northwest Revival Style
Coleman Building Seattle, 1888
[Image: Wikipedia]



Example: Northwest Revival Style
Maynard Building Seattle, 1892
[Image: Nicola Crosby Real Estate]

ARCHITECTURAL DISTRICTS & STYLES

Urban Core: Contemporary

The Urban Core has two allowed Styles: Northwest Contemporary and Northwest Revival. One is more contemporary, the other more traditional; however, the two related though distinct Styles will, over time as redevelopment occurs, provide a visual cue to the area's location. The Style will distinguish the Urban Core from the surrounding Traditional Issaquah district and reflect its status as a Regional Growth Center with greater allowable heights.

Northwest Contemporary Style

The architectural Style of the Urban Core is more consistent with that of a typical modern walkable city. The goal is to encourage consistency, unity, and timelessness. Building height and scale are sensitive to the existing urban and natural context. Traits of the Northwest Contemporary Style include the following:

- a. Simple composition with vertical emphasis for the majority of the building (80% or more)
- b. Street oriented, engaging ground floor
- c. Though typically four stories or more in height with the upper floor stepped back, buildings using this Style may be from one story to the maximum allowed
- d. Minimal/limited material palette
- e. Durable materials (brick, metal, or wood cladding, concrete)
- f. Rhythmic building articulation along street wall



Example: Northwest Contemporary Style
[Image: Crandall Arambula]



Example: Northwest Contemporary Style
[Image: Crandall Arambula]



Example: Northwest Contemporary Style
[Image: Andy Stagg Photography]

OBJECTIVE OVERVIEW

Massing

A building's most basic shape, often represented as one or more volumetric solids. Massing is specific to building Style and use. Variation in Massing expression of buildings adds interest and complexity to the urban realm, complementing but not overwhelming the pedestrian realm.

Scale

The perceived size and presence of a building as it relates to its environment. Building height, length, facade articulation, and upper floor step backs help to define a building's scale. Objectives dictating scale will often provide standards and design tools for decreasing a building's scale in efforts to provide a more pedestrian-friendly environment.

Materials

Materials, as used in this Design Manual, refers only to the facade and building exterior. Objectives describe Appropriate treatment of **walls, windows, doors, and roof**. Material quality and variety add to the richness, vibrancy, and timelessness of Issaquah. Regulation of materials helps unify development, maintain harmony in the city, and contribute to a pedestrian-friendly environment.

Color

Color, as used in this Design Manual, refers to a building's lightness/darkness, shade, and/or tint as determined by the facade materials. Similar to Objectives on materials, color Objectives intend to emphasize unity and harmony.

2.0 ARCHITECTURE

A.1.1.1

ARTS & CRAFTS STYLE

Massing

Objective

Integrate simple block-like or bar shape base with multiple pointed roof forms and other vertical projections.

Description

Similar in mass to the Craftsman Style, Arts & Crafts buildings are boxy at the base with rectilinear footprints. The steeper, more complex roof forms and vertical emphasis of Arts & Crafts distinguish this Style from Craftsman. Steep pitched roof forms incorporate many gable ends and dormers and occasionally sweep close to the ground. These roofs also generally have shallower overhangs than Craftsman, if any at all.

Appropriate

- Asymmetrical composition (in elevation and volume)
- Steep pitches
- Gable or hipped roofs
- Gable or hipped dormers (match roof type)
- Intersecting ridges (or cross gable roof)
- Prominent external chimney, protruding from roof
- Lower and upper level canopies
- Upper level balconies

Inappropriate

- Low pitched or flat roof
- Combination of roof pitches
- More than two roof types/Styles



Appropriate: Arts & Crafts Style massing
[Image: Crandall Arambula]



Appropriate: Arts & Crafts Style massing
[Image: Crandall Arambula]



Appropriate: Arts & Crafts Style massing
[Image: Crandall Arambula]

2.0 ARCHITECTURE

A.1.1.2 ARTS & CRAFTS STYLE

Scale

Objective

Buildings shall not exceed five floors or span longer than 200 feet in length.

Description

Typically three stories high for commercial uses, buildings can reach a maximum of five stories for residential or vertically mixed-use commercial uses. The top floor is commonly a loft or partial floor. The length of a single building shall not exceed 200 feet, but a development may include multiple smaller buildings.



Appropriate: Four story building
[Image: Crandall Arambula]

Appropriate

- a. Up to five (5) stories depending on use
- b. Height variation adds visual interest but is not required
- c. Courtyard housing would be an Appropriate choice for this Style

Inappropriate

- d. More than five (5) stories
- e. Longer than 200 feet



Appropriate: Two story building
[Image: Crandall Arambula]

2.0 ARCHITECTURE

A.1.1.3.1 | ARTS & CRAFTS STYLE

Materials | Walls

Objective

Use durable, natural materials to portray a sense of weight and a strong connection to the earth. Combinations of cladding styles emphasize the building's geometry and form.

Description

Similar to the Northwest Lodge and Craftsman Styles, Arts & Crafts integrates heavy masonry materials at the base of the building and lighter wood materials above. Arts & Crafts is unique in that masonry is not limited to only the building base; it can also be used to emphasize portions or masses within the greater form (specifically gable ends and chimneys). This Style also allows greater material variety, but incorporates no more than three types or methods of cladding on a building.

Appropriate

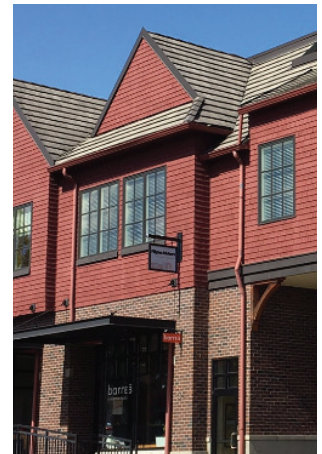
- Combinations of rustic stone, brick, stucco, finished concrete, wood shingles, and wood lap siding (maximum of three different materials/cladding types for one building)
- Natural stained or painted board and batten
- Simulated wood singles and siding also acceptable
- Masonry materials at base. If used on upper floors, masonry portion must continue to the ground
- Intricate or decorative brick pattern detail
- Brick and stucco combination
- Half-timber or imitation half-timbering (typically upper portion of building)
- Basalt

Inappropriate

- More than three material types or cladding styles
- Masonry above wood cladding, or masonry that does not extend to ground (avoid appearance of "floating" heavy materials)



Appropriate: Cladding material differing by mass, stucco with rustic stone
[Image: Crandall Arambula]



Appropriate: LEFT: Half-timbering; RIGHT: Wood shingles above brick base
[Images: Crandall Arambula]



Inappropriate: Too many cladding types, inconsistent material changes
[Image: HistoricHouseColors.com]

2.0 ARCHITECTURE

A.1.1.3.2 ARTS & CRAFTS STYLE

Materials | Windows

Objective

Use vertically oriented residential character windows for all uses.

Description

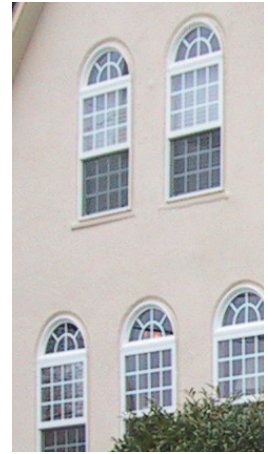
For commercial ground floor uses, use glass storefront or large bay windows for shop display. Upper floors shall incorporate residential character windows. While window frames are typically minimally detailed, they may have exterior accent elements such as window boxes or awnings.

Appropriate

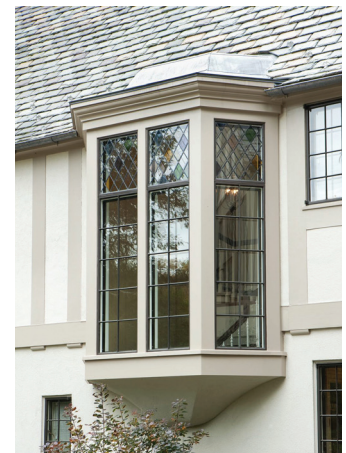
- Casement, double-hung, fixed, or combination windows (i.e., picture window with casements)
- For retail/commercial/mixed use: divided lite storefront with base below (wood or masonry)
- Rectangular or arched
- With brick, use contrasting stone surround or lintel/sill
- Simple undecorated frames
- Awnings and window boxes
- Shutters
- Single, pairs, or groups of three

Inappropriate

- Floor-to-ceiling storefront windows, without a base below window



Appropriate: LEFT: Combination windows
RIGHT: Arched double hung windows
[Images: Crandall Arambula]



Appropriate: Window projections
LEFT: Oriel window; RIGHT: Box bay windows
[Image LEFT: freepedia.co.uk; RIGHT: Wadia Associates]



Appropriate: Divided lite storefront with wood frames and concrete base
[Image: Crandall Arambula]



Appropriate: Upper level awnings and window boxes
[Image: Crandall Arambula]

2.0 ARCHITECTURE

A.1.1.3.3 | ARTS & CRAFTS STYLE

Materials | Doors

Objective

Select doors that create interest and attract people to enter the space, as well as contribute to a warm, welcoming building entrance.

Description

For retail, mixed use, and other commercial spaces, more transparency is encouraged through the use of standard storefront systems. For residential, a heavier, more opaque wooden door gives a sense of comfort and protection.



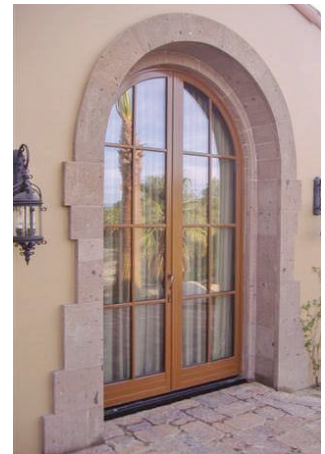
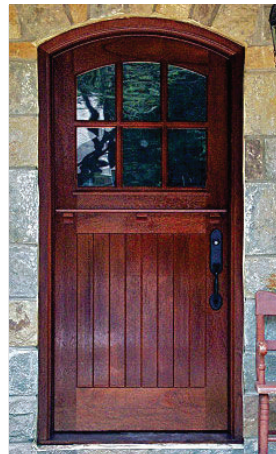
Appropriate: Retail storefront with recessed entry
[Image: Necessitiesfortheheart.com]

Appropriate

- a. For retail/commercial/mixed use: recess entry (four (4) feet maximum) with single or double door
- b. For residential: wood with glass lites or full lite glass doors to match window geometry and grid pattern
- c. With brick, use contrasting stone surround or lintel
- d. Arched entrance
- e. Sidelights and transom

Inappropriate

- f. Solid unglazed doors (no windows)
- g. Hollow metal or hollow wood doors



Appropriate: Arched doorways
LEFT: Wood half lite door; RIGHT: Full lite double doors
[Image LEFT: artsandcraftshomes.com; RIGHT: stonesourceaz.com]

2.0 ARCHITECTURE

A.1.1.3.4 ARTS & CRAFTS STYLE

Materials | Roof

Objective

Roof material must not be a dominant characteristic of the building. Select material colors that complement facade color(s).

Description

Use shingle or tile roofing with subtle earthtone colors and texture.

Appropriate

- a. Asphalt roof shingles, medium to dark earthtone shades (gray, black, brown)
- b. Wood shakes or shingles (or simulated wood)
- c. Slate, concrete, or clay tile

Inappropriate

- d. Bright, vibrant, vivid hues of color
- e. Standing seam or other metal roofing



Appropriate: Earthtone asphalt roof shingles
[Images: Owens Corning]



Inappropriate: Vibrant hue standing seam metal roof
[Image: Drexel Metal Inc.]

2.0 ARCHITECTURE

A.1.1.4

ARTS & CRAFTS STYLE

Color

Objective

Use colors and material palettes that complement and fit in with Issaquah's natural environment of hillsides and creeks.

Description

Use natural earthtone colors and emphasize materials in their natural form where possible. Warm neutral color schemes of gray and white are encouraged for buildings utilizing stone and stucco. Warm tans and browns are recommended for buildings utilizing brick and wood.



Appropriate: Warm neutral white and gray color scheme
[Image: Crandall Arambula]

Appropriate

- a. Warm whites, grays, and tans
- b. Olive tones
- c. Dark browns and dark grays
- d. Natural unpainted masonry
- e. Wood siding or shingles painted (or simulated wood)
- f. Wood shake may be left natural or stained

Inappropriate

- g. Bright, vibrant, vivid hues of color



Appropriate: Warm brown earthtone color scheme
[Image: Crandall Arambula]

2.0 ARCHITECTURE

A.1.2.1

CRAFTSMAN STYLE

Massing

Objective

Integrate simple block-like forms with low pitched roofs. Emphasize horizontality.

Description

Reminiscent of the Craftsman home, new construction in the Craftsman Style shall be composed of a series of different boxy masses on a rectilinear or bar shape footprint capped by sloped overhanging roofs.

Appropriate

- a. Low pitched, hipped, or gable roofs
- b. Wide eaves with deep overhangs
- c. Subtle articulation of bays through Massing composition (push out/pull in facade in select areas to establish rhythm or emphasize special interior conditions)

Inappropriate

- d. Complicated roof forms (variety of pitches, etc.)
- e. Flat roof
- f. Steep pitched roof



Appropriate: Craftsman multifamily Massing—articulated bays, low pitched overhanging roof, horizontal emphasis

[Image: Pulse Energy UC Berkeley]



Appropriate: Craftsman multifamily Massing—articulated bays, low pitched roof

[Image: Crandall Arambula]



Inappropriate: Vertical emphasis (rather than horizontal), complicated roof forms with many gable ends, pitches too steep

Issaquah, WA

[Image: Crandall Arambula]

2.0 ARCHITECTURE

A.1.2.2

CRAFTSMAN STYLE

Scale

Objective

Buildings shall not exceed four (4) floors or span longer than 100 feet in length.

Description

At a maximum of four (4) stories, there is flexibility to vary heights in some areas to emphasize the modest human scale reminiscent of the traditional Craftsman home.



Appropriate: Craftsman multifamily scale

[Image: Crandall Arambula]

Appropriate

- a. Building appears as three (3) story Massing with portions of building as high as four (4) stories through the incorporation of the complicated roof forms described in Massing

Inappropriate

- b. More than four (4) stories
- c. Longer than 100 feet



Inappropriate: Development scale too large for Craftsman Style—building lengths over 400 feet

[Image: Google Earth]

2.0 ARCHITECTURE

A.1.2.3.1 CRAFTSMAN STYLE

Materials | Walls

Objective

Cladding shall be a bi- or tripartite composition of natural materials. Apply wall materials with a horizontal emphasis rather than vertical.

Description

Material changes are used to distinguish the base, middle, and top of the building, thus a tripartite composition. Some buildings may be bipartite, distinguishing only upper and lower parts. This composition and definition of the parts will vary per building, but the base must always be the height of the ground floor or greater.

The cladding shall be either all wood types (see Appropriate) or a combination of wood and masonry. When combined, use heavier masonry materials at the base of the building and lighter wood materials above. Use wood trim of a contrasting color to accent and outline floors, door and window openings, and material changes.



Appropriate: LEFT: Wood shingles above horizontal wood siding
RIGHT: Rock boulder base

[Image LEFT: Emerick Architects; RIGHT: The Craftsman Bungalow]

Appropriate

- Horizontal wood lap siding
- Wood shingles (staggered or coursed)
- Board and batten wood siding, typically on upper floors
- If masonry is used (rustic brick or large boulders), it must only be on the lower portion of the building or chimney
- Wood trim, flush with cladding (minimum six (6) inches)
- Simulated wood also acceptable

Inappropriate

- More than three (3) cladding types
- Vertically emphasized trim and material changes



Appropriate: LEFT: Wood shake shingles with wide trim
RIGHT: Wood board and batten siding typically on upper floors only

[Image LEFT: John Granen; RIGHT: Pyatok Architects]



Inappropriate: More than three cladding types—building shows six

[Image: Crandall Arambula]

2.0 ARCHITECTURE

A.1.2.3.2 CRAFTSMAN STYLE

Materials | Windows

Objective

Use wood frame windows with divided lites to create depth and interest on the building facade.

Description

Windows shall have a vertical emphasis, taller than wide in proportion. Windows shall be organized in groups of two or three. Individual windows are also acceptable, but must not be the majority.

Appropriate

- a. Wood frame windows
- b. Wood trim—head trim wider than jamb trim and sill
- c. Double-hung, casement, or fixed
- d. Grid pattern glazing or geometric muntin design (divided lites)
- e. Windows recessed at a minimum of one and one-half (1 1/2) inches from face of facade to create depth and interest

Inappropriate

- f. Vinyl windows (vinyl-clad wood windows acceptable)
- g. Sliding windows
- h. Poorly Simulated Divided Lites
- i. Window proportions wider than tall



Appropriate: Wood divided lite window pair with appropriate trim width relationships
[Image: Bungalow Company]



Inappropriate: Vinyl window, no trim
[Image: Weather Master Windows]

A.1.2.3.3 CRAFTSMAN STYLE

Materials | Doors

Objective

Use doors as an opportunity for material embellishment to emphasize a warm, welcoming building entrance.

Description

Doors shall be a combination of natural hard wood (oak, maple, walnut, etc.) and decorative glass. Select doors that complement windows and other wall materials.

Appropriate

- a. Wood doors (paneled, flush, glazed, combination)
- b. Single or double
- c. Optional sidelights or transom windows
- d. Wide decorative wood casing or moulding

Inappropriate

- e. Hollow metal or hollow wood doors
- f. All glass doors or storefront
- g. Groupings greater than two



Appropriate: LEFT: 3-lite paneled wood door with decorative moulding
RIGHT: Multi-lite wood door with sidelights
[Image LEFT: Doors by Decora; RIGHT: The Craftsman Bungalow]



Inappropriate: LEFT: Glass doors, grouped; RIGHT: Hollow metal doors
[Image LEFT: Midwest Glass; RIGHT: Omaha Door]

2.0 ARCHITECTURE

A.1.2.3.4 CRAFTSMAN STYLE

Materials | Roof

Objective

Roof material must not be a dominant characteristic of the building. Select material colors that complement facade colors.

Description

Use shingle roofing with subtle earthtone colors and texture.

Appropriate

- a. Asphalt roof shingles, medium to dark neutral earthtone shades (gray, black, brown)

Inappropriate

- b. Bright, vibrant, vivid hues of color
- c. Standing seam or other metal roofing
- d. Wood or simulated wood shingles or shakes
- e. Slate, clay, concrete tile



Appropriate: Neutral earthtone asphalt roof shingles
[Images: Owens Corning]



Inappropriate: Standing seam metal roofing, bright hue, not neutral dark tone
[Image: Old World Distributors—Modified by Grandall Arambula]

2.0 ARCHITECTURE

A.1.2.4

CRAFTSMAN STYLE

Color

Objective

Use colors and material palettes that complement and fit in with Issaquah's natural environment of hillsides and creeks.

Description

Use natural warm earthtone colors and prioritize materials in their natural form where possible.

Appropriate

- a. Warm brown, green, cream colors
- b. Natural, unpainted or stained cladding and trim
- c. Contrasting but complementary painted trim (dark or light color that fits with chosen color palette)

Inappropriate

- d. Bright, vibrant, vivid hues of color
- e. Combinations of more than three (3) colors



Appropriate: Earthtone colors, contrasting trim
[Image: Pulse Energy UC Berkeley]



Appropriate: Earthtone colors
[Image: Crandall Arambula]



Inappropriate: Bold vivid colors, combinations of too many colors
[Images Left: Benjamin Moore; Right: Charlie Z.]

2.0 ARCHITECTURE

A.1.3.1

NORTHWEST LODGE STYLE

Massing

Objective

Simple rectangular bar forms with steep pitched triangular roofs and dormers within roof form.

Description

The lodge incorporates simple, flat facades without articulated bays or multiple recesses. Overall form is generally a simple bar or bent-bar shape.

Appropriate

- a. Roof is steep pitched gable or gambrel with shed dormers
- b. Prominent roof presence (one-half (1/2) to one-third (1/3) of elevation)
- c. Exterior chimneys provide dominant formal element to overall composition of the building
- d. Larger portions or wings of building may vary slightly in height to break up mass

Inappropriate

- e. Flat or low pitched roof
- f. Undulating or curvilinear form
- g. Articulated bays
- h. Cross gable end roofs (gable roofs running perpendicular and intersecting)
- i. Gable end dormers
- j. Balconies



Appropriate: Northwest Lodge Style Massing
[Image: Eric Foltz Photography]



Appropriate: Northwest Lodge Style Massing, bent-bar shape
[Image: Olympic National Parks]



Inappropriate: Complicated Massing, vertical emphasis, low pitch roof with multiple gable ends
[Image: www.despegar.com]

2.0 ARCHITECTURE

A.1.3.2 | NORTHWEST LODGE STYLE

Scale

Objective

Encourage buildings that capture the grandeur of the nearby Issaquah Alps.

Description

This Style is for developments of greater density and is particularly appropriate for sites in proximity to creeks, hillsides, and other natural areas. Buildings are typically larger and more massive in scale than Craftsman or Arts & Crafts Style buildings.



Appropriate: Three to six floors with loft
[Image: Pemco.com]

Appropriate

- a. Building lengths greater than 100 feet
- b. Three (3) to six (6) floors, sixth (6th) floor or uppermost floor as a loft

Inappropriate

- c. One to two story buildings (see Craftsman or Arts & Crafts Styles)
- d. Small footprints



Appropriate: Over 100 feet long building
[Image: Brian Garrett]

2.0 ARCHITECTURE

A.1.3.3.1 | NORTHWEST LODGE STYLE

Materials | Walls

Objective

Cladding shall be a bipartite composition of natural materials emphasizing a strong connection to the earth. The heavy masonry base supports the lighter materials above.

Description

The material palette is simple with typically only two materials, wood and basalt masonry, organized in a roughly 2:1 horizontal composition (wood siding : masonry base).

Appropriate

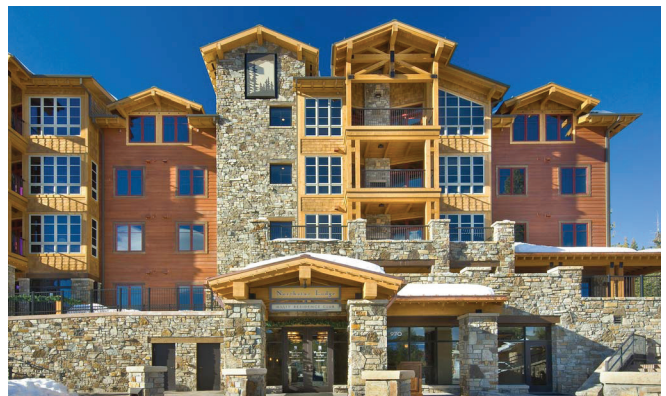
- Uncoursed basalt rubble masonry on base or chimneys only
- Wood shingles
- Horizontal wood lap siding
- Board and batten
- Simulated wood also acceptable

Inappropriate

- Vertical differentiation of materials
- Upper level stone cladding (excluding chimney)
- Brick or tile



Appropriate: Wood board and batten siding above basalt rubble base
[Image: Wikipedia]



Inappropriate. Vertical differentiation of materials, fragmented appearance, upper level stone cladding (lower is preferred)
[Image: Hyatt Residence Club]

2.0 ARCHITECTURE

A.1.3.3.2 NORTHWEST LODGE STYLE

Materials | Windows

Objective

Use punched window openings to add depth and material variety to simple facade.

Description

Organize windows to establish a vertical rhythm to break up horizontal wall expanse. Use one to three window types, typically varied by floor, to create additional facade interest. If using more than one type of window, selections must be complementary or of the same style or family. Thus, they shall be the same color, grid structure, and of similar proportions but may be different sizes or geometry. (See the first image on the right for an example—arched double casement with rectangular double-hung above; same grid, color, and proportions.)

Appropriate

- Wood windows
- Double-hung, casement, awning, or fixed windows
- Divided lites in colonial grid
- Arched top frame windows used in masonry base only
- Narrow, minimal wood trim for windows in wood-clad areas (no more than width of “4-by” lumber)
- For windows set in masonry walls (typically ground floor), use masonry sill and lintel or wide wood trim (no less than width of “6-by” lumber)

Inappropriate

- Ribbon windows
- Curtain wall or window wall
- Vinyl windows (vinyl-clad wood windows acceptable)
- Metal windows



Appropriate: Colonial grid arched casement windows
LEFT: Double casement (with rectangular double hung above)
RIGHT: Single casement

[Image LEFT: Pemco.com; RIGHT: Andersen Windows]



Appropriate: Windows establish vertical rhythm to break up horizontal wall expanse

[Image: www.fivemonthstonewhere.com]



Inappropriate: Ribbon or sliding windows (upper floor), curtain wall/window wall (lower floor)

[Image: Evrim Icoz Photography]

2.0 ARCHITECTURE

A.1.3.3.3 | NORTHWEST LODGE STYLE

Materials | Doors

Objective

Select doors that create a sense of grand entry and arrival.

Description

For all public entrances, use large, heavy wood doors and incorporate divided lites. For the main entrance, use double doors or a single door with sidelights and transom windows. For secondary entries (not including service doors), use a single wood door.

Appropriate

- Wood panel doors with divided lites (partial or full lite)
- French doors used for terrace or event spaces (single, double, multiple)
- Natural wood, white, or black
- Rectangular or arched top
- Wide wood or masonry trim

Inappropriate

- All-glass doors
- Solid unglazed door (no windows)
- Hollow core doors
- Metal doors



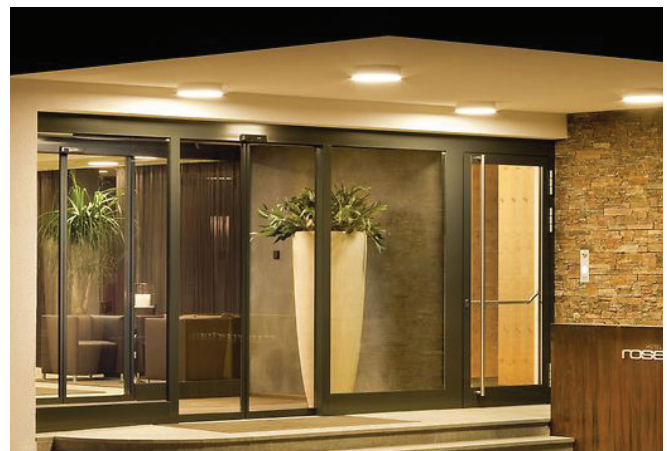
Appropriate: Natural wood panel doors with divided lites, colonial grid

[Image LEFT: Pella Windows & Doors; RIGHT: DSA Doors]



Appropriate: French double doors with optional sidelights

[Image: T-Mar Industries]



Inappropriate: Automatic sliding glass doors, contemporary

[Image: Gabriel Büchelmeier]

2.0 ARCHITECTURE

A.1.3.3.4 | NORTHWEST LODGE STYLE

Materials | Roof

Objective

Emphasize dominance of roof form with rustic and natural materials.

Description

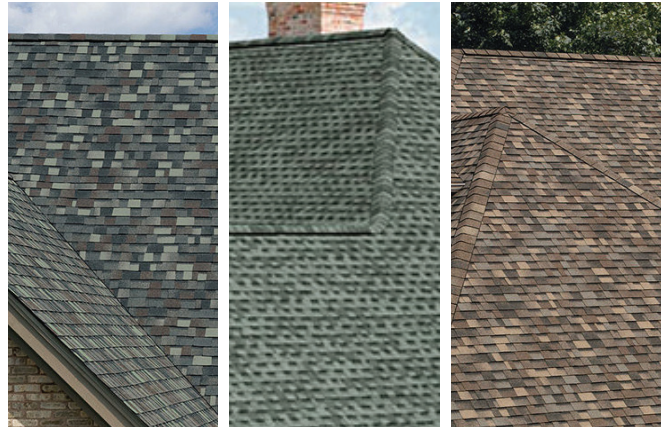
Through the use of variegated colors and textured materials, the roof will show depth and shadow.

Appropriate

- a. Wood shingles or shakes (or simulated wood)
- b. Slate
- c. Asphalt tiles with variegated earthtone color

Inappropriate

- d. Standing seam metal roofing
- e. Clay or concrete tile
- f. Uniform color asphalt shingles
- g. Bright, vibrant, vivid hues of color



Appropriate: Asphalt roof shingles, variegated earthtone color
[Images: Owens Corning]



Appropriate: Slate roof tiles
[Image: Dunlap Roofing Co.]



Inappropriate: Solid black asphalt roof shingles, no texture or color variegation
[Image: Evrim Icoz Photography]

2.0 ARCHITECTURE

A.1.3.4

NORTHWEST LODGE STYLE

Color

Objective

Building colors and material palette shall complement and fit in with Issaquah's natural environment of hillsides and creeks.

Description

Use natural warm earthtone colors and prioritize materials in their natural form where possible.

Appropriate

- Natural warm earthtone colors (browns, gray, black)
- Maintain raw material aesthetic—natural or stained woods (avoid paint for wall materials)
- Maximum of one color may be introduced as trim/details/accent

Inappropriate

- Bright, vibrant, vivid hues of color



Appropriate: LEFT: Dark wood with white frames

RIGHT: Medium wood tone with black frames

[Image LEFT: Drystonegarden.com; RIGHT: Cascade Business News]



Inappropriate: High contrast, bold, vivid colors, more than one accent color

[Image: Glacier Park, Inc.]

2.0 ARCHITECTURE

A.1.4.1 WESTERN FALSE FRONT STYLE

Massing

Objective

Combine basic rectangular block form (footprint and overall Massing) with flat or gable roof concealed behind oversized front facade.

Description

The false front facade, typically no thicker than the exterior wall, is rather flat and two dimensional in appearance. It extends beyond the true roof to create parapet and conceal roof elements. The vertical extension of the false front shall be in scale with the building, i.e., half the height of a single story building, and no taller than the height of one story for multi-story buildings.

Appropriate

- a. Decorative cornice at upper level or parapet
- b. Simple geometric parapet profile
- c. Optional ground floor canopy, awning, or upper level balcony/terrace with wood balusters
- d. For corner buildings with two false front facades, corner entry may be used

Inappropriate

- e. Over-scaled elements or ornamentation of facade elements
- f. Facade projections (except balcony)



Appropriate: LEFT: Flat roof with rectangular false front parapet profile
RIGHT: Gable roof with pointed false front parapet profile and full balcony
[Images LEFT: Ryan Benyi; RIGHT: Sisters Bunkhouse]



Appropriate: False front corner building with clipped corner entry
[Image: Sternberg Lighting]



Inappropriate: Oversized cornice parapet throw off balance of false front facade and building mass
[Image: Rachel Topham]

2.0 ARCHITECTURE

A.1.4.2 WESTERN FALSE FRONT STYLE

Scale

Objective

Buildings shall not exceed four (4) stories.

Description

Traditionally the False Front Style is only one or two stories high and thirty (30) to forty (40) feet wide. However, larger buildings can be accommodated up to four (4) stories high and much longer spans with the help of some facade articulation. Typically these are mixed-use buildings with retail or other commercial uses at street level.

Appropriate

- One to two stories without additional treatment including articulation
- For buildings taller than two stories, establish visual datum line with cornice or material change at the top floor line
- Articulated bays: emphasize twenty (20) to thirty (30) feet wide bays with vertical facade elements or indentations/projections to bring down visual scale of longer buildings (see Appropriate image at bottom of page)

Inappropriate

- Flat or unarticulated facades wider than thirty (30) feet or taller than two stories
- Occupiable penthouse levels



Appropriate: One story false front example

[Image: Pamela Elbert Poland]



Appropriate: Two story false front example, 25 feet wide
Issaquah, WA

[Image: Google Earth]



Appropriate: Four (4) story example, 50 feet wide with bay articulation and fourth floor datum line

[Image: Crandall Arambula]

2.0 ARCHITECTURE

A.1.4.3.1 | WESTERN FALSE FRONT STYLE

Materials | Walls

Objective

Prioritize the front facade (or facades on a corner) with a greater level of detail and ornamentation. Maintain simplicity and two-dimensionality.

Description

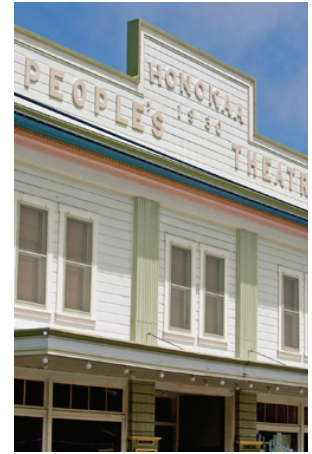
Material simplicity is achieved through the use of only wood for cladding, trim, and signage. Traditionally the front facade has been prioritized, especially on attached buildings; however, in modern urban applications all sides require a finished facade.

Appropriate

- a. Wood (or simulated wood) lap siding or board and batten—natural stained or painted
- b. Wood trim, moulding, cornice, and details may be a highlight or accent color to contrast siding (see images for examples of Appropriate accents/highlights)
- c. Painted wood sign displayed high on facade

Inappropriate

- d. Metal panel siding
- e. Vinyl siding
- f. Stucco
- g. Material combinations (stone, brick, tile, etc.)



Appropriate: LEFT: Painted wood lap siding with accent color wood trim
RIGHT: White wood siding with accent color pilasters and cornice

[Image LEFT: Crandall Arambula; RIGHT: Donnie Macgowan]



Inappropriate: Corrugated metal panel

[Image: www.daytrippen.com]

2.0 ARCHITECTURE

A.1.4.3.2 | WESTERN FALSE FRONT STYLE

Materials | Windows

Objective

Simple wood windows with trim shall engage the street and be highlighted as primary facade elements.

Description

With little facade detail, the windows are the primary elements of interest. Ground floor windows are to be used as storefront displays to draw people into the building. Upper floor windows are smaller, individual or pairs of windows.

Appropriate

- Wood frame windows
- Upper floors double-hung or casement (individual or in pairs)
- Ground floor storefront display windows (picture, bay, double-hung)
- Vertically oriented windows (excluding storefront)
- Ground floor display windows may incorporate transom windows or a grid of divided lites
- Wide wood trim, natural or painted with accent/highlight color

Inappropriate

- Vinyl windows (vinyl-clad wood windows acceptable)
- Ribbon windows
- Curtain wall or metal storefront systems (see Inappropriate image)



Appropriate: Upper floor double hung casement window pairs with wide trim in accent color
[Image: Ryan Benyi]



Appropriate: Ground floor storefront display windows with transom
[Image LEFT: Donnie Macgowan; RIGHT: Crandall Arambula]



Inappropriate: Metal storefront system, no upper level windows
[Image: Sunrise Drafting]

2.0 ARCHITECTURE

A.1.4.3.3 | WESTERN FALSE FRONT STYLE

Materials | Doors

Objective

Doors shall be inviting, modest, and fairly light in appearance.

Description

Unlike the grand entrances of the Craftsman and Northwest Lodge Styles, the False Front Style doors are simple and smaller in scale. Composed of wood and glass lites, the front door shall complement windows and other wall materials.



Half lite panel door



3/4 lite colonial grid panel door



Full lite door



Half lite crossbuck panel door

Appropriate: Glazed wood doors
[Image: Ring's End]

Appropriate

- a. Glazed wood doors (1/2 lite, 3/4 lite, or full lite) above paneling
- b. Single or double doors
- c. Natural wood tone or secondary/accent trim color
- d. Recessed entry (four (4) feet) for additional facade depth
- e. Wide trim or decorative moulding (natural or accent color)
- f. Secondary and upper floor balcony doors (when applicable) shall match front door

Inappropriate

- g. Groupings greater than two
- h. Solid unglazed doors (no windows)
- i. Hollow core doors in metal or wood



Appropriate: Recessed storefront entry with full lite wood doors and transom
[Image: Roy Montibon/Lascaux Ensemble]



Inappropriate: Metal storefront system doors
[Image: Pacifica Glass Company]

2.0 ARCHITECTURE

A.1.4.3.4 | WESTERN FALSE FRONT STYLE

Materials | Roof

Objective

Roof materials on a flat or gable roof shall be concealed from street view by false front facade.

Description

Use roof materials of a muted earthtone color. No bright, vibrant, vivid hues of color.

2.0 ARCHITECTURE

A.1.4.4 WESTERN FALSE FRONT STYLE

Color

Objective

Buildings of this Style allow a broader range of colors, but they must be used only sparingly as accents and highlights. Color palettes shall complement, not overpower, Issaquah's natural environment and earthtone architectural context.

Description

The thoughtful use of color in tandem with natural earthtones helps to add vibrancy, visual interest, and unique character to an otherwise very simple facade.

Color must not overpower neighboring buildings and natural context; therefore, select tints and tones of color—especially for the siding or primary facade material—to achieve a dull, muted palette, and avoid bright, vibrant hues. In other words, Appropriate choices are light colors (i.e. tint, color mixed with white) and soft colors (i.e. tone, color mixed with gray).

Additionally, a highlight or accent color may be selected to distinguish facade details such as wood trim, moulding, or cornice. The accent color is the most saturated or purest color of the chosen palette, which is why it must only be used minimally.

See Glossary for more information and terms relating to color.

Appropriate

- Natural or stained wood siding and trim
- Tints and tones of color
- Earthtones (browns, greens, soft yellow, whites)
- The most saturated or purest colors of the chosen palette are to be used minimally on trim and moulding, while lighter, softer, more neutral colors shall be used for siding and major elements

Inappropriate

- Bright, vibrant, vivid hues for siding
- More than three (3) colors



Appropriate: Siding in soft tone of yellow with brighter accent color, red, for trim and detail
[Image: Sisters Bunkhouse]



Appropriate: Light earthtone siding with limited use of brighter, more saturated accent colors as trim/detail only
[Image LEFT: Donnie Macgowan; RIGHT: Ryan Benyi]



Inappropriate: Bright, vivid hues of color on siding
[Image: Hollis Marriott]

2.0 ARCHITECTURE

A.1.5.1

URBAN GRANGE STYLE

Massing

Objective

Agricultural and monolithic in character, buildings shall be freestanding from adjacent structures.

Description

Buildings shall be composed of a rectangular base with steep pitched roof forms, mainly gable end and gambrel types.

Appropriate

- Gable or gambrel roof
- Monitor style to create loft space
- May be symmetrical on one or two axes
- Small chimney and/or cupola

Inappropriate

- Hipped roofs
- Monopitched shed roofs
- Flat roofs
- Deeply overhanging roofs



Appropriate: Traditional monitor style barn form
Pickering Barn Issaquah, WA
[Image: Crandall Arambula]



Appropriate: Pitched roofs
LEFT: Gambrel; RIGHT: Gable
[Image LEFT: Joe Phelan; RIGHT: Crandall Arambula]



Inappropriate: Monopitched shed roof with deep overhang
[Image: Modernhomesportland.com]

2.0 ARCHITECTURE

A.1.5.2 URBAN GRANGE STYLE

Scale

Objective

Encourage buildings that are two to three stories in height. Emphasize building's length and horizontality.

Description

Derived from traditional agricultural architecture, this building Style is very accommodating for buildings encompassing large interior spaces. Buildings are intended to resemble the stature of a barn or grange hall; that is, the appearance of two to three floors. The elongated building form is another characteristic of this Style. To achieve this quality, ensure that the building length is at least twice the width.



Appropriate: Two story building illustrating appropriate height, not length
[Image: James Whittiker]

Appropriate

- a. Typically two floors, but could be up to four with top floor as loft
- b. Long buildings (with length at least twice the width)

Inappropriate

- c. Buildings less than sixty (60) feet in length



Appropriate: Long building emphasizing horizontality (more than 200 feet in length)
[Image: Crandall Arambula]

2.0 ARCHITECTURE

A.1.5.3.1 URBAN GRANGE STYLE

Materials | Walls

Objective

Utilize industrial and agricultural materials with a raw, simply detailed aesthetic.

Description

To highlight the purity and simplicity of the form, use only one or two materials to distinguish the base of the building. The base of the building may be a concrete masonry base and appear as an exaggerated foundation of a few feet, or extend to the full height of the ground floor. Lighter materials will always be above the masonry base.

Appropriate

- a. Rustic or board form concrete base
- b. Wood siding (vertical tongue & groove, horizontal lap, board & batten)
- c. Wood shingles (upper level only)
- d. Simulated wood also acceptable
- e. Corrugated metal panel

Inappropriate

- f. More than two materials



Appropriate: Board form concrete base with corrugated metal panel above
[Image: Bernardo Grijalva Photography]



Appropriate: Vertical tongue & groove wood siding
[Image: Prax Architects]



Appropriate: Corrugated metal panel siding
[Image: Ncwpics.com]

2.0 ARCHITECTURE

A.1.5.3.2 URBAN GRANGE STYLE

Materials | Windows

Objective

Use simply detailed windows, industrial or agricultural in character.

Description

Window types should resemble those used in agricultural and industrial buildings. Windows may be presented as large cut openings in facade or grouped in ribbons as clerestory windows, or both types may be used. Frames shall be thin and simple in detail.

Appropriate

- a. Metal window frames (black or white for contrast)
- b. Wood frame windows, unpainted or white
- c. Sliding “barn door” shutters covering large cut openings
- d. Clerestory ribbon windows (colonial grid)
- e. Roof monitors
- f. Minimal window frame, divided lite, square windows
- g. Awning or fixed windows

Inappropriate

- h. Residential character windows (i.e., casement or double-hung)



Appropriate: Minimal metal frame windows
[Image: Bernardo Grijalva Photography]



Appropriate: Clerestory ribbon windows, industrial character
[Image: Ncwpics.com]



Appropriate: Sliding “barn door” shutters for larger opening windows, agricultural character
[Image LEFT: Prax Architects; RIGHT: Wolveridge Architects]

2.0 ARCHITECTURE

A.1.5.3.3 URBAN GRANGE STYLE

Materials | Doors

Objective

Select doors that convey the use and scale of the interior space.

Description

For larger scale spaces, event spaces, and light industrial type uses such as markets and breweries, doors may be part of a larger opening in the facade. This type of entry is meant to resemble a barn door and may be filled with a glass storefront or glass overhead doors. For smaller scale spaces and more intimate uses, a more modest farmhouse style door is appropriate.

Appropriate

- Glass garage-style doors that roll up overhead
- Farmhouse style door—wood or metal with glass lites (see images for examples)
- Sliding barn door—wood or metal
- Glass storefront system within large facade opening

Inappropriate

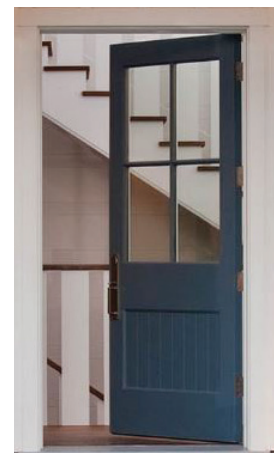
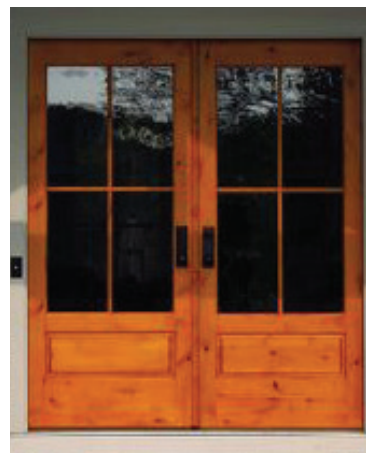
- Solid unglazed doors (no windows)
- All-glass doors
- Hollow core doors in metal or wood
- Blue/green or dark tinted, reflective, or opaque glass at the ground floor



Appropriate: Large opening with glass storefront entry—brewery example
[Image: FLICKR: CTJ71081]



Appropriate: Large opening with glass storefront door and large sliding barn door—market example
[Image: Graham Baba Architects]



Appropriate: Farmhouse style doors
[Image LEFT: Balzer Tuck Architecture; RIGHT: Bernardo Grijalva Photography]

2.0 ARCHITECTURE

A.1.5.3.4 URBAN GRANGE STYLE

Materials | Roof

Objective

Allow roof to recede into the skyline and not stand out as a dominant feature.

Description

Use shingle or metal roof in subtle medium-dark shades.

Appropriate

- a. Dark earthtone colors or natural metal finish
- b. Standing seam metal roof (mill finish, gray, black, or brown)
- c. Asphalt roof shingles (gray or black)
- d. Wood shakes or shingles (or simulated wood) permitted only on wood-clad buildings

Inappropriate

- e. Red, blue, green, or other bright, vivid hues
- f. Highly reflective material
- g. Copper roof
- h. Slate
- i. Concrete or clay tile roof



Appropriate: Black standing seam metal roof
[Image: Global Home Improvement]



Appropriate: Gray asphalt shingle roof
[Image: Mike Fiechtner Photography]



Inappropriate: Bright, vivid hue of metal roof
[Image: American Metal Roofing]

2.0 ARCHITECTURE

A.1.5.4

URBAN GRANGE STYLE

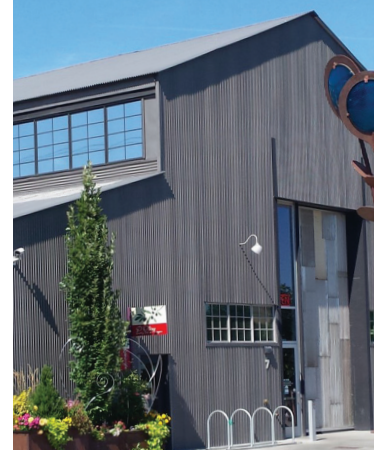
Color

Objective

Building colors shall reference traditional agricultural and industrial buildings found in Issaquah to complement and fit in with the natural environment.

Description

Inspired by the background buildings of rural and industrial areas, the Urban Grange Style must not be flashy and eye-catching in color, but may incorporate a warm accent color sparingly to complement the otherwise monochromatic facade.



Appropriate: LEFT: Traditional barn red
RIGHT: Anodized metal

[Image LEFT: Tom Ellis Photography; RIGHT: Ncwpics.com]

Appropriate

- a. Neutrals (black, white, gray)
- b. Natural wood, concrete
- c. Traditional barn red (“Pickering Barn Red”)
- d. Anodized metal
- e. Minimal use of one warm accent color to highlight special building features. Accent color shall cover no more than 10% of facade

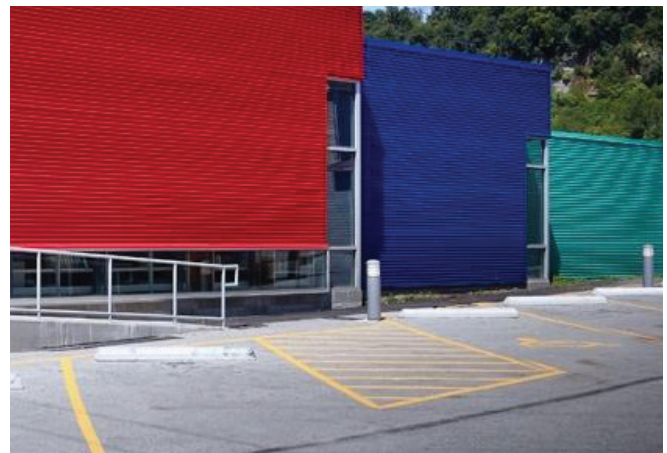
Inappropriate

- f. Vibrant or bold hues of color in large amounts that dominate other materials (see images for Appropriate and Inappropriate use of accent color)
- g. More than one accent color
- h. Use of an accent color in addition to use of “Pickering Barn Red”



Appropriate: White and unpainted concrete with accent color at entry

[Image: Bernardo Grijalva Photography]



Inappropriate: Large areas of multiple bold, vibrant hues

[Image: Petersen Aluminum Corporation]

2.0 ARCHITECTURE

A.1.6.1

NORTHWEST REVIVAL STYLE

Massing

Objective

Use rectangular box or bar forms with flat roofs. Emphasize strong building silhouettes through articulated rooflines.

Description

Buildings have flat roofs and a simple footprint at the base, varying between bar shape, C-shape, and L-shape forms.

Flat roofs shall display a cornice or similar element designed with depth and detail expressing the top of the building wall. Cornices must be well detailed, and of significant proportions (height and depth) that create visual interest and shadow lines. Upper floors may incorporate a penthouse or upper floor step backs; resulting rooflines at step back level shall also include a cornice or other roofline/edge articulation.

For more information on rooflines, see A.1.6.3.4.



Appropriate: Articulated rooflines
LEFT: Cornice hierarchy with deep cornice at top
RIGHT: Stepped parapet

[Image LEFT: Chris Cooper; RIGHT: Crandall Arambula]

Appropriate

- Flat roof buildings with cornice and/or other roofline definition to add visual interest (e.g., step back, parapet treatment)
- Cornice hierarchy—If using more than one cornice, the uppermost roofline displays the most prominent cornice with deepest projection and most detail. Lower, midlevel cornice(s) shall be smaller and less detailed
- Penthouses—If penthouse floor is present, prioritize roofline of the floor below. Penthouse roofline/cornice shall be secondary



Appropriate: Cornice roofline with penthouse floor above
[Image: Bone Levine Architects, edited by Crandall Arambula]

Inappropriate

- Sloped roofs
- Unarticulated roofline
- Frequent roof level changes breaking up roofline continuity
- Complex footprint (many corners, angles, curves, stepping)



Inappropriate: Unarticulated roofline, complex footprint, frequent roof level changes
[Image: Morley von Sternberg]

2.0 ARCHITECTURE

A.1.6.2

NORTHWEST REVIVAL STYLE

Scale

Objective

Use tripartite composition and facade articulation to emphasize verticality.

Description

The clear and strong definition of the base middle and top of the building in a tripartite composition is a key trait of this Style, often allowing buildings of different scales to harmonize in the urban environment. At the top, establish a strong cornice or roofline with additional articulation of upper floor(s). The base shall be grounded and distinguished with large openings and other defining elements. For further definition of the base, the ground floor shall be twelve (12) feet for residential buildings or twenty (20) feet for mixed use or commercial buildings.

As a Style that emerged from the need to accommodate taller urban buildings, vertical emphasis is another key characteristic. This Style is well suited for buildings five stories or higher, but any allowed height is acceptable from one story to the maximum height allowed in the underlying zone. Verticality can be achieved by ensuring buildings are taller than long (greater in height than length) and/or by applying vertical articulation elements across the facade to illustrate the parts of the building and emphasize its height. More information on vertical facade elements in A.1.6.3.1 and A.1.6.3.2 (Walls, Windows).

Appropriate

- Buildings up to seven (7) stories in height or maximum allowed
- Ground floor minimum twelve (12) foot floor-to-floor height for residential buildings
- Ground floor minimum twenty (20) foot floor-to-floor height for mixed use or commercial buildings
- Tripartite composition
- If taller than five (5) floors, option to step back floors above fifth (5th) floor (step back minimum five (5) feet, maximum twenty (20) feet)
- Vertical facade articulation to emphasize structural bays. Vertical elements (e.g., plane change or indentation/projection) shall be a minimum depth of six (6) inches

Inappropriate

- Long buildings with horizontal emphasis



Appropriate: Seven story tripartite building

[Image: Crandall Arambula]



Appropriate: Six story building with twenty foot ground floor

[Image: Crandall Arambula]



Inappropriate: Weak tripartite expression, insufficient base and top/roofline definition

[Image: Crandall Arambula]

2.0 ARCHITECTURE

A.1.6.3.1 | NORTHWEST REVIVAL STYLE

Materials | Walls

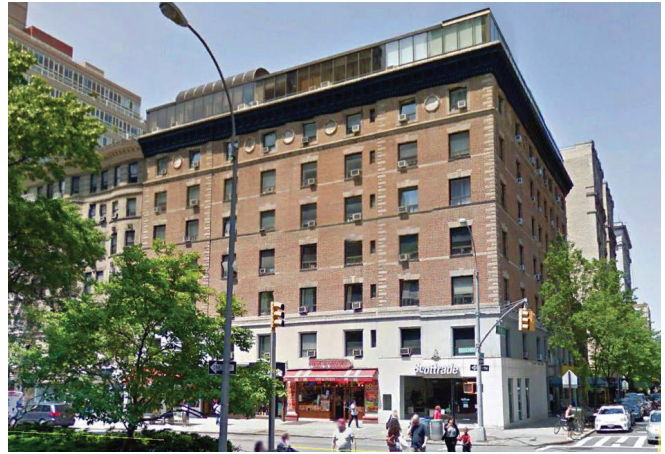
Objective

Use heavy masonry materials to portray durability and permanence.

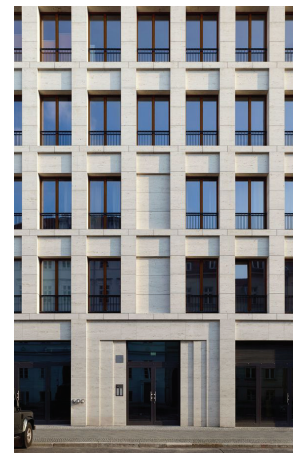
Description

Buildings shall be exclusively clad with masonry materials. In addition to cornices (see A.1.6.1 and A.1.6.3.4), create depth and shadow along the facade through subtle projections/indentations and detailing (minimum six inch depth), illustrating material texture and thickness. Vertical column structure may be expressed on the exterior using this method as well. Utilize material changes to express tripartite composition. A secondary material may also be used to highlight facade elements such as doors, windows, cornices, building corners, structure, etc.

Penthouse materials: If the building includes a penthouse level, the materials for that level may be a different material palette than the main building and not included in the maximum three types. Penthouses shall be a maximum of two materials. Penthouses are not required to use masonry.



Appropriate: Brick with concrete base, concrete facade details, glass penthouse
[Image: Google Earth]



Appropriate: Vertical facade articulation and shadow, limestone (travertine)
[Image: Stefan Müller]

Appropriate

- Maximum three cladding types—one primary material, two secondary materials
- Primary cladding material (50% or more): brick, white terracotta, smooth finish limestone (including marble and travertine)
- Secondary cladding materials (less than 30%): concrete, basalt, granite, rough finish stone, and primary materials listed above
- Stringcourse(s)—horizontal band of material projecting beyond or flush with face of building—to define tripartite parts or individual floor level. Stringcourse may be a secondary masonry material or same as the primary

Inappropriate

- Concrete block (CMU) visible on exterior
- Cementitious panels
- Wood cladding or details (on main building)
- Metal panels (on main building)
- Tile



Inappropriate: Cementitious panels (bright orange), brick portion is Appropriate
[Image: Crandall Arambula]

2.0 ARCHITECTURE

A.1.6.3.2 | NORTHWEST REVIVAL STYLE

Materials | Windows

Objective

Employ a grid of deeply punched opening windows to enrich depth and shadow on the facade as well as establish visual rhythm.

Description

Masonry buildings provide a unique sense of weight and thickness. Punched openings recessed into the facade highlight the material thickness and create shadow. For this Style, recess windows a minimum depth of six (6) inches. Within the punched opening, a variety of window types may take place. Ensure windows are vertically oriented (greater in height than width). The window grid also offers the opportunity for additional facade articulation to emphasize the vertical lines and soften the horizontals.

Appropriate

- Vertically oriented windows (awning, double hung, sliding, casement, fixed, combination window)
- Optional variation in size or geometry; organize by floor, tripartite, or building bay to establish rhythm
- Largest punched openings at ground floor with storefront system for retail/commercial uses
- Large operable storefronts on the ground floor to connect public interior spaces to the exterior Public Realm (via sliding glass panels or overhead garage-style glass doors)

Inappropriate

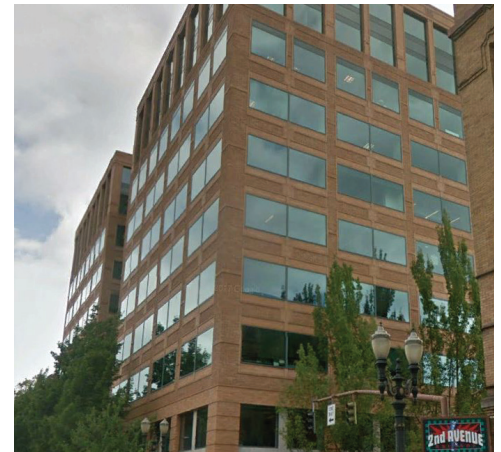
- Ribbon windows
- Random or arbitrary window placement creating a chaotic rhythm
- Blue/green or dark tinted, reflective, or opaque glass at the ground floor



Appropriate: Deep punched openings and transparency at ground floor
[Image: Crandall Arambula]



Appropriate: Window array establishes visual rhythm with variety of types and additional vertical facade articulation
[Image: J. Mark Griffith Photography]



Inappropriate: Flush ribbon windows, no recess or shadow
[Image: Google Earth]

2.0 ARCHITECTURE

A.1.6.3.3 NORTHWEST REVIVAL STYLE

Materials | Doors

Objective

Select doors that create interest and clearly convey the use of the ground floor.

Description

Ground floors with uses available to the public or residents tenants and/or lobbies shall provide transparency and glass to establish a connection between interior and exterior spaces and draw people into the building. For private ground floor uses, especially residential, doors and entryways shall be smaller and more solid, but not unfriendly.



Appropriate: Recessed building entrance
[Image: Crandall Arambula]

Appropriate

- a. If using basic glass storefront system door for public spaces and lobbies, embellish entry with other features such as awning and lighting
- b. Large operable storefronts in public areas (via sliding glass panels or overhead doors)
- c. For ground floor residential units: wood or metal door with partial lite
- d. For residential doors with courtyard entry, full lite door may be used
- e. Recess main building entry and individual residential unit entries four (4) feet
- f. Recess secondary entries and storefronts minimum twelve (12) inches

Inappropriate

- g. Solid unglazed doors (no windows)
- h. Blue/green or dark tinted, reflective, or opaque glass at the ground floor



Appropriate: Recessed storefront entry
[Image: Crandall Arambula]



Appropriate: Recessed building entry
[Image: Crandall Arambula]

2.0 ARCHITECTURE

A.1.6.3.4 | NORTHWEST REVIVAL STYLE

Materials | Roof

Objective

Roof silhouette must be a dominant characteristic of the building.

Description

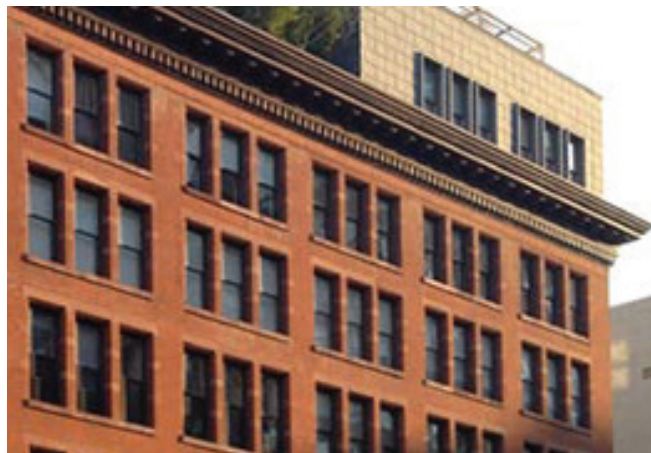
Buildings shall display a cornice or detailed parapet wall expressing the top of the building wall.

Appropriate

- a. Cornice made primarily of brick, stone, and/or precast concrete
- b. Metal or glass canopy
- c. Detailed parapet wall of same material as facade

Inappropriate

- d. Parapet railing



Appropriate: Traditional style cornice with penthouse above
[Image: Bone Levine Architects]



Appropriate: Contemporary precast concrete cornice
[Image: Crandall Arambula]



Appropriate: Contemporary metal canopy roofline at penthouse level
[Image: Stefan Muller]

2.0 ARCHITECTURE

A.1.6.4

NORTHWEST REVIVAL STYLE

Color

Objective

Use the natural earthtones of the masonry materials to create contrast and depth.

Description

The unique character of the building shall come from the facade nuances that create shadow and depth in the material. The material color must not be a dominant characteristic. Thus, use materials in their natural color as specified below, and limit palette to a maximum of three (3) colors.



Appropriate: Creamy white terracotta
[Image: Nicola Crosby Real Estate]

Appropriate

- a. Brick: natural, warm red or brown, cream
- b. Concrete: natural grays
- c. Terracotta: creamy white only
- d. Stone (granite, limestone, basalt): natural creamy whites and grays
- e. Maximum three (3) colors

Inappropriate

- f. Bright, vibrant, vivid colors, or hues of colors
- g. More than three (3) colors



Appropriate: Warm red brick and gray concrete
[Image: Bone Levine Architects]



Inappropriate: Brightly colored terracotta
[Image: Lopochina.com]

2.0 ARCHITECTURE

A.2.1.1

NORTHWEST CONTEMPORARY STYLE

Massing

Objective

Combine rectangular box or bar forms with flat roof or simple pitched roof types. Create attractive building silhouettes through articulated rooflines.

Description

Within the Urban Core, buildings will vary between bar shape, C-shape, and L-shape footprint and forms. With a simple building base, the roof may be either flat or sloped.

Sloped roofs shall have minimal to no overhang or eaves. They may incorporate dormers for additional roofline definition. Dormers set into sloped roofs, especially in residential applications, provide visual interest and bring additional living space, light, and ventilation to upper floor and attic spaces.

If a flat roof is chosen, it shall display a cornice or similar element designed with depth and detail expressing the top of the building wall. Cornices or similar elements shall be well detailed and of significant proportions (height and depth) that create visual interest and shadow lines. (See Materials | Roofs for Appropriate and Inappropriate images.) Flat roofs may also incorporate penthouses, upper floor step backs, or other defining elements.

Appropriate

- Flat roof buildings with cornice or other roofline definition to add visual interest (e.g., step back, parapet treatment, material change; also see Materials | Walls)
- Penthouses or upper floor step back (step back may incorporate terraces or balconies)
- Sloped roof—gable, simple hipped roof, hipped roof with flat top
- Option for dormers in sloped roofs
- Balconies
- Option for stepped building corner articulation (to soften harshness of corner if necessary, see image)

Inappropriate

- Monopitched shed roof
- Complex roof forms
- Deep overhanging roofs
- Flat roof with unarticulated roof line



Appropriate: Bar form, hipped roof with flat top
[Image: Crandall Arambula]



Appropriate: Stepped corner articulation
[Image: Crandall Arambula]



Appropriate: Three-part Massing with sloped roofs
[Image: Crandall Arambula]

2.0 ARCHITECTURE

A.2.1.2

NORTHWEST CONTEMPORARY STYLE

Scale

Objective

Use step backs and facade articulation to reduce the perceived building size. Avoid monolithic buildings.

Description

Variation and articulation can be applied across the facade both vertically and horizontally to create rhythm and visual interest to break up the building mass. This will help larger buildings appear less massive and more modestly proportioned. This Style is well suited for buildings five (5) stories or higher, but any allowed height is acceptable from one story to the maximum height allowed in the underlying zone.



Appropriate: Large building articulated as smaller individual buildings
[Image: Mosaic Homes]

Appropriate

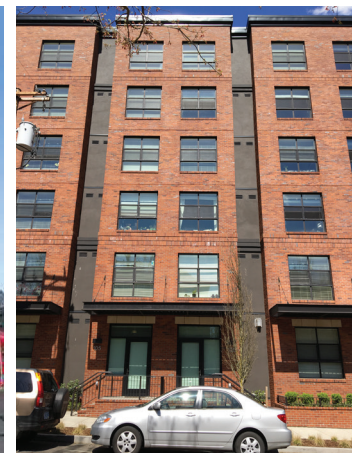
- a. Building lengths less than 250 feet
- b. Tripartite composition required for buildings greater than five stories, optional for shorter buildings
- c. If taller than five (5) floors, step back floors above fifth (5th) floor (step back minimum five (5) feet, maximum twenty (20) feet)
- d. Top floor as penthouse floor
- e. For buildings longer than 100 feet, use vertical articulation of facade (e.g., material and/or plane change) approximately every twenty-five (25) feet or aligning with structural bays
- f. Vertical facade articulation through plane change or indentation/projection shall be a minimum depth of twelve (12) inches



Appropriate: Change of materials and step back above four floors
[Image: Crandall Arambula]

Inappropriate

- g. Buildings that are four (4) floors or less that incorporate more than one upper floor step back, degrading the street wall
- h. Multiple changes in facade height creating a chaotic rhythm



Appropriate: Long street wall articulated with subtle rhythmic change of materials and indentations or setbacks
[Images: Crandall Arambula]

2.0 ARCHITECTURE

A.2.1.3.1 | NORTHWEST CONTEMPORARY STYLE

Materials | Walls

Objective

Use a combination of materials to articulate form and mass of building.

Description

Buildings shall be primarily clad with brick or wood (at least 75% of facade), incorporating accents of concrete and/or metal panel (for remaining 25% or less).

Appropriate

- a. Wood siding or shingles (or simulated wood)
- b. Brick masonry
- c. Concrete limited to podium or base only
- d. Metal panels as secondary accent material only; not to be used as primary cladding material (see Appropriate images)

Inappropriate

- e. All-glass curtain wall
- f. Metal panel as primary cladding material



Appropriate: Wood siding with metal panel inlay accent
[Image: IBA Hamburg]



Appropriate: Brick with concrete podium and steel window accents/spandrel
[Image: Obsidian Architecture]



Appropriate: White brick with metal panel infill as secondary accent material
[Image: Prospectpdx.com]

2.0 ARCHITECTURE

A.2.1.3.2 | NORTHWEST CONTEMPORARY STYLE

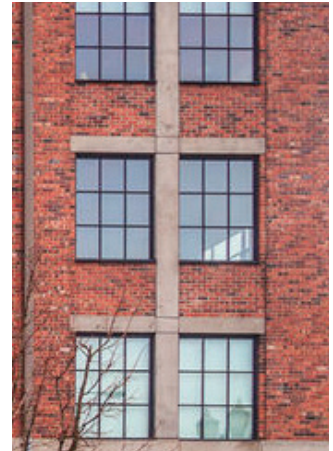
Materials | Windows

Objective

Employ punched opening windows to enrich depth and shadow on the facade as well as establish visual rhythm.

Description

Brick buildings provide a unique sense of weight and thickness. Punched openings recessed into the facade highlight the material thickness and create shadow. Within the punched opening, a variety of window types may be used. It is important to optimize natural light and integrate operable windows or portions of windows into the array where possible; for example, combination window types (i.e. fixed and operable windows paired within a single opening).

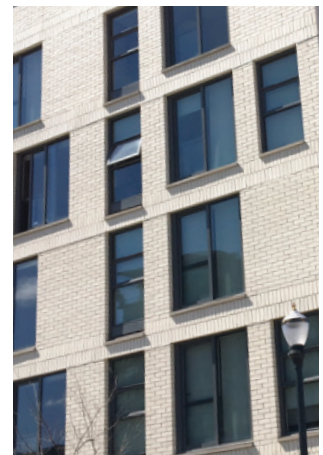


Appropriate: LEFT: Large combination windows
RIGHT: Industrial style windows

[Image LEFT: Central Oregon Association of Realtors; RIGHT: Obsidian Architecture]

Appropriate

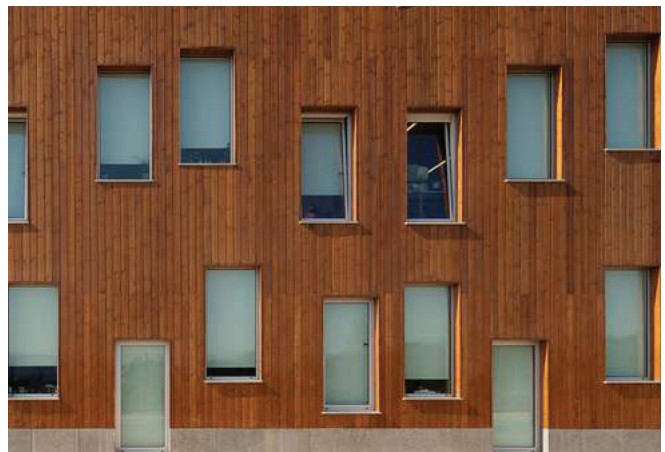
- a. Combination window types with operable portion (awning, double-hung, sliding, casement)
- b. Industrial style windows (metal frame, divided lite window)
- c. Variation in size to establish horizontal or vertical rhythm
- d. Storefront system at ground floor for retail or commercial uses
- e. Large operable storefronts on the ground floor to connect public interior spaces to the exterior Public Realm (via sliding glass panels or overhead garage style glass doors)



Appropriate: Window array establishes visual rhythm with variety of types
[Image: Crandall Arambula]

Inappropriate

- f. Ribbon windows
- g. Random or arbitrary window placement creating a chaotic rhythm
- h. Blue/green or dark tinted, reflective, or opaque glass at the ground floor



Inappropriate: Arbitrary window placement/chaotic rhythm
[Image: Fernando Guerra]

2.0 ARCHITECTURE

A.2.1.3.3 | NORTHWEST CONTEMPORARY STYLE

Materials | Doors

Objective

Select doors that create interest and clearly convey the use of the ground floor.

Description

Ground floors or lobbies with uses available to the public or residents shall provide transparency and glass to establish a connection between interior and exterior spaces and draw people into the building. For private ground floor uses, especially residential, doors and entryways shall be smaller and more solid, but not unfriendly.



Appropriate: Basic glass storefront entry, slightly recessed
[Image: Crandall Arambula]

Appropriate

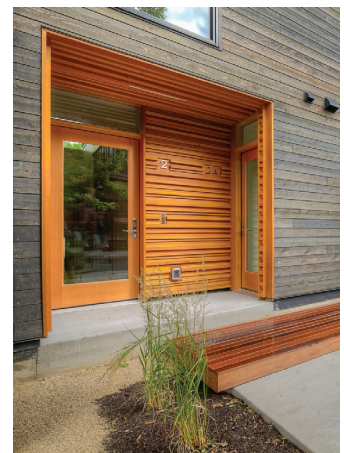
- a. If using basic glass storefront system door for public spaces and lobbies, embellish entry with other features such as awning and lighting
- b. Large operable storefronts in public areas (via sliding glass panels or overhead doors)
- c. For ground floor residential units: wood or metal door with partial lite
- d. For residential doors with courtyard entry, full lite door may be used
- e. Recessed entry (maximum four (4) feet)

Inappropriate

- f. Solid unglazed doors (no windows)
- g. Blue/green or dark tinted, reflective, or opaque glass at the ground floor



Appropriate: Operable storefront—sliding glass doors (pictured closed and open)
[Image: Crandall Arambula]



Appropriate: Private residence doors with recessed entry, partial or full lite
[Image: Central Oregon Association of Realtors]

2.0 ARCHITECTURE

A.2.1.3.4 | NORTHWEST CONTEMPORARY STYLE

Materials | Roof

Objective

Roof material must not be a dominant characteristic of the building.

Description

For sloped roofs without overhangs, roof material may be selected to match or imitate the color and texture of the cladding to create a simple seamless effect (see first image). Alternatively, sloped roofs may be an earthtone color or material differing from the facade to further distinguish the building from its roof (see second image).



Appropriate: Clay tile roofing to match brick facade
[Image: Andy Stagg Photography]

Appropriate

- a. Asphalt roof shingles (gray, black, earthtones)
- b. Wood shingles or shakes (or simulated wood), natural stained or to match cladding
- c. Standing seam metal roofing (neutral, gray, or to match cladding)
- d. Concrete or clay tile

Inappropriate

- e. Vibrant, vivid hues of color
- f. Highly reflective material (when visible)



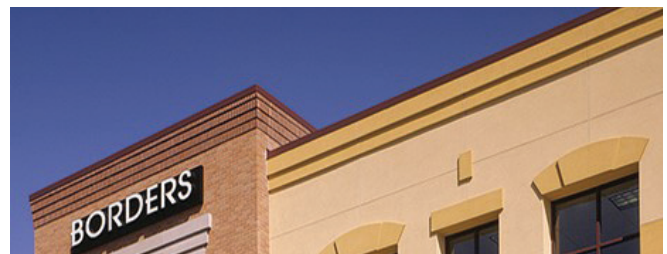
Appropriate: Asphalt shingle roof
[Image: Crandall Arambula]



Appropriate: Use of material with depth and detailing to cap a flat roofed building in contemporary manner
[Image: streeteasy.com]



Inappropriate: Although sufficient distance is provided between upper level windows and the roofline, no cornice or similar element is present
[Image: Lucy Sloman]



Appropriate: Clean modern cornices with shadow lines to emphasize the cornice's presence on a building with a flat roof
[Image: Sparling.com]

2.0 ARCHITECTURE

A.2.1.4

NORTHWEST CONTEMPORARY STYLE

Color

Objective

Use the natural earthtones of local Northwest materials to create contrast and depth.

Description

The richness of color and texture inherent in the materials available in the Northwest will be emphasized by layering and mixing cool and warm materials to create a well-rounded palette. Cool materials include steel, concrete, glass, and white/gray/black brick. Warm materials include natural brick and wood. Materials like metal panel, concrete, and brick can be warm or cool as desired for contrast.



Appropriate: Warm and cool stained wood
[Image: Central Oregon Association of Realtors]

Appropriate

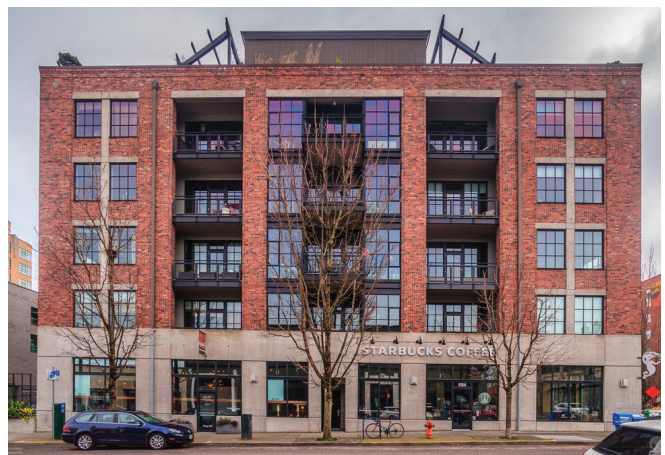
- a. Brick: natural, black, white, gray
- b. Concrete: natural or to match/complement other materials
- c. Steel: natural, stainless, or black for contrast
- d. Metal panels: to match/complement other natural material colors
- e. Wood (or simulated wood): natural stained, gray

Inappropriate

- f. Bright, vibrant, vivid hues of color



Appropriate: Warm and cool painted brick with wood details
[Image: Crandall Arambula]



Appropriate: Brick with concrete base and dark metal details
[Image: Obsidian Architecture]

2.0 ARCHITECTURE

A.3

STYLE SUMMARY

Style—The following chart summarizes the various Styles found in the Design Manual. Items in brackets [x] are not explicitly stated in the text but are required by its listing here.

Element	Arts & Crafts	Craftsman	Northwest Lodge	Western False Front	Urban Grange	NW Revival	NW Contemporary
District	Traditional Issaquah	Traditional Issaquah	Traditional Issaquah	Traditional Issaquah	Traditional Issaquah	Urban Core & Traditional Issaquah	Urban Core
Stories (Floors)	Up to 5 floors based on use: Up to 3: comm'l Up to 5: res'l or mixed comm'l Top floor as loft	Max 4 floors though varies 3 story Massing	Min 3 up to 6 floors 6th floor or top floor as loft	Typically 1–2 floors, up to 4 floors in certain circumstances	Typically 2 floors up to 4 2–3 story Massing Top floor as loft	Typically 6 floors: min of 1, max as allowed Top floor step backs	Typically 4+ floors: min of 1, max as allowed Upper floor step backs
Building Length	200 ft max	100 ft max	100 ft+	30–40 ft; longer requires facade articulation	200+ ft; not less than 60 ft long	Height exceeds length	Max 250 ft
Relationship to Other Bldgs	Could be multiple smaller buildings	[Could be multiple smaller buildings]	[Set apart]	Stand alone or part of urban block	Set apart	Urban block	[Urban block]
Footprint	Simple block-like or bar shape	Rectilinear or bar shape	Long massive bar, simple bar or bent bar	[Rectangular block]	Basic rectangular	Rectangular or bar, C or L shape	[Rectangular or bar, C or L shape]
Symmetry	Asymmetrical	Asymmetrical	[Asymmetrical]	[Symmetrical]	Symmetrical on 1 or 2 axes	[Either symmetrical or asymmetrical]	[Either symmetrical or asymmetrical]
Orientation	Vertical	Horizontal	Horizontal	[Vertical]	Horizontal	Vertical	Vertical
Articulation	[Subtle façade articulation which relies on roof articulation]	Subtle articulation	Simple, flat facade	Flat except balcony and articulated bays for longer facades	Limited to no articulation	Articulated roofline Step backs for vertical planes Step backs for floors above 5th floor option	Step backs for vertical planes and floors above 5th floor Rhythmic
Balconies	Allowed	[Allowed]	Not Allowed	Allowed	[Not Allowed]	[Allowed]	[Allowed]
Uses/Ground floor	Mixed Uses allowed	Mixed Uses not allowed No grd flr retail	Mixed Uses allowed	Mixed Uses allowed No ground flr res'l	Mixed Uses allowed	Mixed Uses allowed	Mixed Uses allowed
Roof Pitch	Steep	Low	Steep	Not visible	Steep	Flat	Flat and/or pitched
Roof form	Complex, gable or hipped, gable ends & dormers Height variation	Hipped, gabled	Gable or gambrel with shed dormers Triangular Prominent	Flat or gable Simple parapet profile	Gable or gambrel Monitor barn-style Clerestory or dormers	Flat, with articulated roofline through cornice or parapet Penthouse: prioritize roofline of floor below	Flat or simple pitched Pitched is res'l only (gable, hipped, hipped with flat top) Flat has articulated roofline with cornice
Eaves	Shallow to no overhangs	Deep over-hanging eaves	Deep over-hanging eaves	[No eaves]	[No deeply overhanging eaves]	[No eaves, minimal to no overhang]	Minimal to no over-hang or eaves
Details	Prominent stone chimney	Exposed rafter and joists	Prominent stone chimney Exposed rafters and brackets	Decorative cornice Ground floor canopy or awning	Small chimney or cupola Heavy base	Decorative cornice or parapet treatment Horizontal banding	Stepped corner articulation option
Materials – overview and organization	Combinations of rustic masonry and wood (or simulated wood), stucco, finished concrete Heavy base with lighter materials above	Majority wood (or simulated wood) or other natural materials (i.e., masonry) Bi- & tri-partite Heavy base with lighter materials above	Natural materials: Wood (or simulated wood) stone or masonry Bi-partite Heavy base, lighter above	All wood (or simulated wood) No mixed materials	Wood (or simulated wood), corrugated steel Rustic or board formed concrete base	Heavy masonry, durable natural materials: brick, concrete, terra cotta, stone Penthouse: OK if different from main bldg Tripartite	Primarily wood (or simulated wood) or brick Durable metal accents Concrete podium/base Tripartite for 5+ floors
Max # of Materials	3	3	2	1	2	Main Bldg: 3 Penthouse: 2	[3]

Element	Arts & Crafts	Craftsman	Northwest Lodge	Western False Front	Urban Grange	NW Revival	NW Contemporary
Roof Materials	Not dominant Asphalt shingles, wood (or simulated wood) shakes or shingles, slate, concrete, or clay [metal] tile	Not dominant Asphalt shingles	Dominant Wood (or simulated wood) shingles and shakes, asphalt tiles, slate	Concealed	Not dominant Standing seam, asphalt shingle, wood (or simulated wood) shakes or shingles	Dominant roof silhouette Cornice: brick, stone, precast concrete Metal or glass canopy Parapet: same as façade materials	Not dominant Asphalt shingles, wood (or simulated wood) shingles and shakes, standing seam metal, concrete or clay tile
Windows	Decorative with divided lights Vertically oriented, residential character Casement, double hung, fixed; combinations Groups of 3 max	Many windows Punched w/ divided lights Vertical; grouped Double hung, casement, fixed Wood frame	Double hung, casement, awning, fixed with divided lights Punched openings Vertical rhythm Wood frame	Double hung, casement Vertically oriented, except storefront Transom or divided lights Wood frame	Punched openings, square or grouped in ribbons as clerestory Divided lights Awning, casement, double hung Wood or metal frame	Grid of punched openings Vertically oriented Awning, double hung, sliding, casement, fixed, combinations Comm'l ground floor: large openings, transparent and operable (sliding glass panels, garage-style glass)	Punched opening Combination with awning, double hung, sliding, casement, warehouse Comm'l: operable storefront windows Metal frame
Doors	Single or double Comm'l: transparent Res'l: wood with divided glass lights Sidelites, transom Arched entry	Grand Single or double Wood and decorative glass Sidelights or transom	Grand Heavy wood with divided lights Double at main entry, or single with sidelights and transom	Modest, simple Wood with full or partial lights	Farmhouse with glass lights, garage, sliding barn, glass storefront system Wood or metal	Transparent Comm'l: large, sliding glass panels or garage-style Res'l: wood or metal with full or partial light	Transparent Comm'l: large sliding glass panels or overhead doors Res'l: wood or metal with full or partial lights
Window & Door Trim	Simple frames With brick: contrasting stone surround/lintel/sill	Used to accent flush on walls Wide, decorative	Window: minimal in wood areas; wider in masonry Door: wide	Wide	Minimal	[Minimal, emphasize verticality]	[Minimal to none]
Color	Natural warm neutral earthtones: gray, white, warm, tan, brown & olive Materials in natural form	Natural warm earthtones: warm brown, green, cream Materials in natural form	Natural warm earthtones: brown, gray, black Natural or stained materials	Tints and tones of color Soft, dull, or muted Natural earthtones: brown, green, soft yellow, white Natural or stained wood	Neutrals: black, white, gray Natural wood, concrete, anodized metal No bright colors in large amounts	Natural earthtones: warm red or brown, cream, natural grays, creamy whites and grays Materials in natural form	Natural earthtones: white, gray, black Natural brick, natural or stained wood, metal panels, concrete, steel
Max # of Colors	[3]	3	3	3	[3]	3	[3]
Accent Colors	[1 color]	1 contrasting color for trim	1 color	1 accent color for trim; boldest within the allowable palette	1 warm accent color, <10%	Natural earthtones of masonry materials	Metal panels, concrete Mix cool and warm materials for contrast
Roof colors	Medium to dark earthtones: gray, black, brown	Medium to dark earthtones: gray, black, brown	Natural wood, slate Variegated earthtone asphalt tiles	Muted earthtones	Dark earthtones: gray, black, brown; natural metal	Earthtones of cornice or parapet materials	Earthtones: gray, black, neutral Natural/stained wood

3.0 URBAN DESIGN

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URBAN DESIGN OBJECTIVE CATEGORIES

Context

Development in Central Issaquah should strengthen and fulfill the vision for this part of the City as defined in CIP and CIDDS. Designing “in context” means providing visual and physical linkages between existing quality buildings, neighborhoods, and greenspaces to foster unity among them. Simply put, new development should “fit in” with the environment and vision for Central Issaquah.

Contextual sensitivity must be considered at all scales—the site, block, street, neighborhood, and district. For all areas where development is transitioning from auto to pedestrian orientation, the existing auto-dominated building and site development pattern must not be furthered. Instead, consideration of the vision presented in the Central Issaquah Plan shall be promoted.

Design of buildings cannot be made one building at a time, but must recognize the potentially exemplary nature of every architectural act. Developers and designers must pay attention to the urban and natural setting and allow it to inform the design of an individual building. New development shall consider the past, present, and future—especially for those areas where the current conditions are not consistent with the long-term vision for Central Issaquah. By establishing a perpetual dialogue or relationship between the composition of individual buildings and their “place,” a successful continuity of history joining the past, present, and future will elevate the richness of Central Issaquah.

Objectives in this category will focus on designing within the **Natural Context**, and will address issues of **Compatibility**.

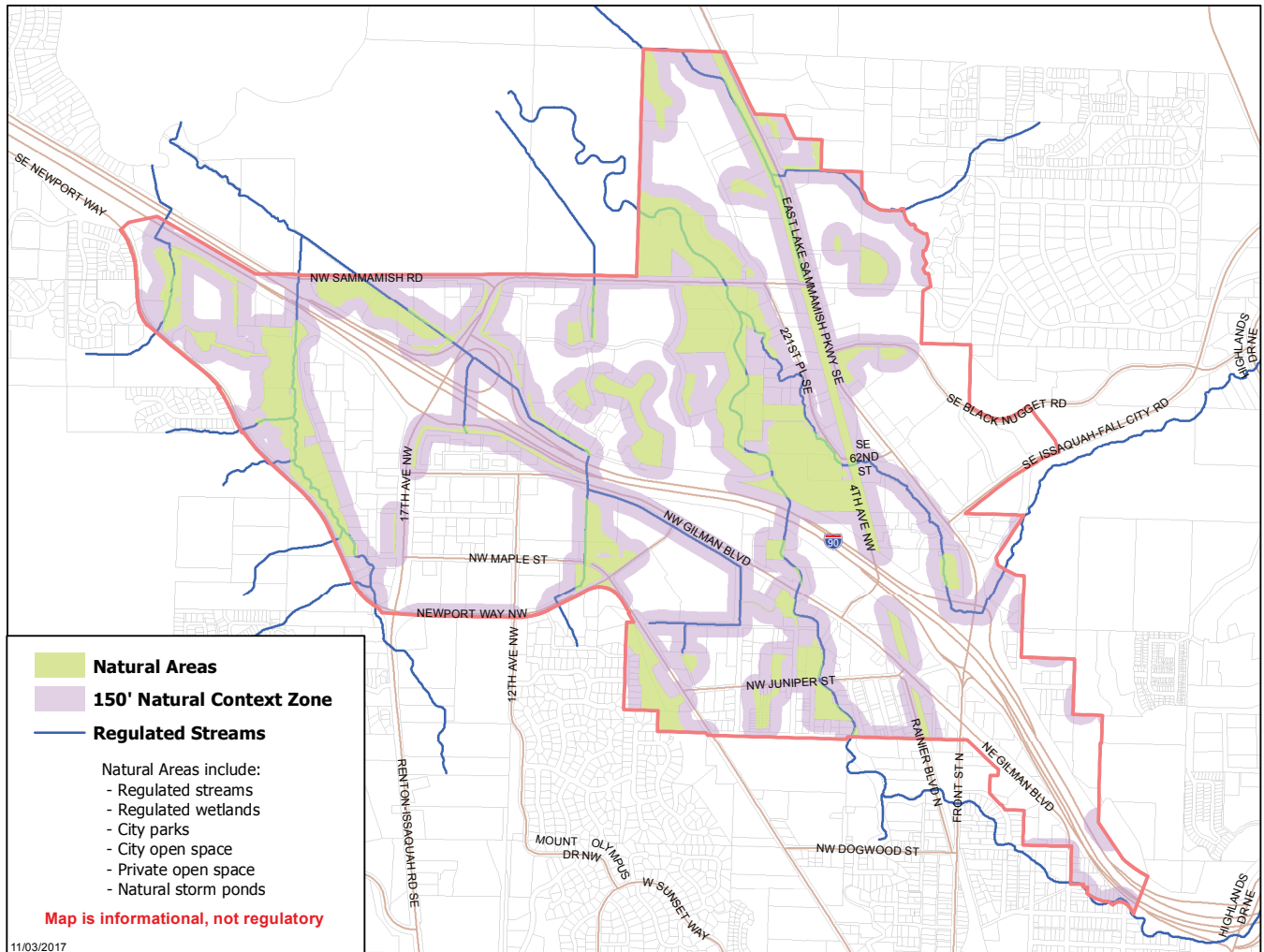
Site

The Objectives in this category dictate the design of key elements of the building site and the building exterior. Key elements include **Block Size, Block Access, Building Edges**, and **Usable Open Space**.



Natural Context—Issaquah Creek
[Image: Grandall Arambula]

NATURAL CONTEXT AREAS



Natural Context Areas
[Image: City of Issaquah]

3.0 URBAN DESIGN

UD.1.1.1 | NATURAL CONTEXT

Natural Areas

Objective

For sites in proximity to natural areas, new development must be used to strengthen and reinforce the unique setting of Central Issaquah.

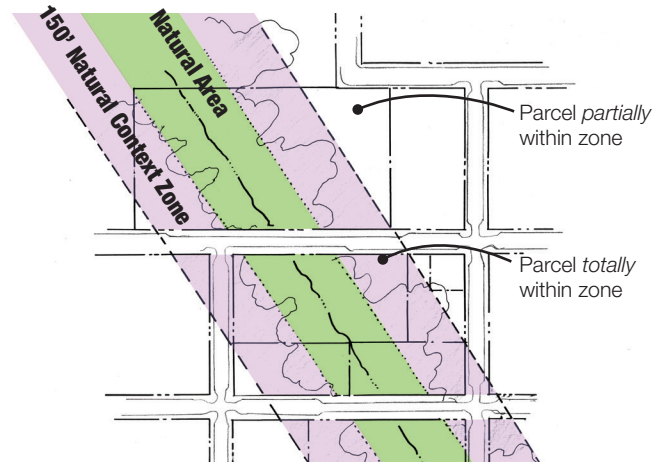
Description

For development sites, partially or totally within the Natural Context Zone (i.e., within 150 feet of a natural area), adjacent site development shall respect, reinforce, and strengthen green assets. Natural area is defined in the Glossary; generally it consists of critical areas, open space, parks, and natural appearing stormwater ponds. An informational, not regulatory map of these appears on the previous page.

Central Issaquah is largely defined by the backdrop of the Issaquah Alps, Lake Sammamish, and abundant forests adjacent to the plan area as well as creeks and wetlands within the plan area. Within the Natural Context Zone, development shall respect and complement the native environment rather than diminishing or competing with these areas. Architecture is intended to “blend in” along these open spaces.



Natural Context—Issaquah Hillside
[Image: Crandall Arambula]



Natural Context Zone diagram
[Image: Crandall Arambula]

Appropriate

- Building facade materials composed of natural materials with natural finishes that age well over time.
- Ample building openings—doors and windows oriented toward natural areas and open spaces, to blur the transition between outdoor and indoor spaces along natural areas
- Limited use of and fully shielded external lighting

Inappropriate

- Building activities and design that close off the building from the natural area, such as utility rooms, storage, and solid walls with lack of windows and doors

See UD.2.3.2.3—Setbacks and Step Backs | Natural Areas for more details

UD.1.2.1 | NATURAL CONTEXT

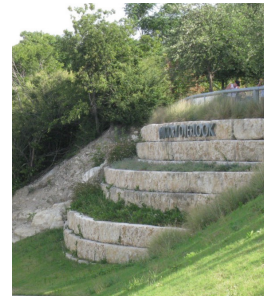
Hillsides and Sloped Sites

Objective

For sites which include hillsides, development will minimize disturbance to the hillside, respond to the natural grade, and provide visual mitigations such as terraced walls and revegetation on disturbed areas.

Description

Development in Central Issaquah should strengthen existing assets. Central Issaquah contains few hillsides, except along and adjacent to its edges; however, these sites are essential components to the character of Issaquah and views the community cherishes. Development must respect the topographic character of each site through building design and siting, and minimizing the height of retaining walls, with the intention of blending into the native environment and retaining existing trees consistent with Issaquah Municipal Code tree retention requirements (IMC18.12) which apply on these sites.



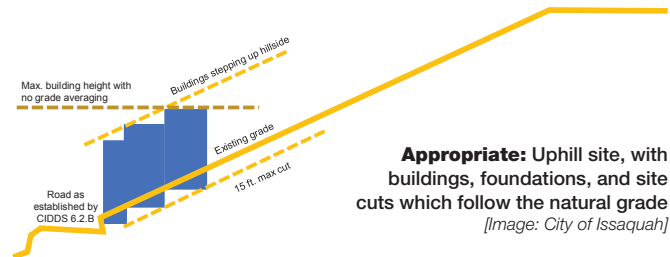
Appropriate: LEFT: Hillside building with articulated and detailed base that blends with the overall architecture
RIGHT: Low walls terracing up a hillside to create an outlook
[Images: Lucy Sloman]



Inappropriate:
While the style of the wall is appropriate, the height overwhelms the hill and homes

Appropriate

- Projects on sites or portions of sites equal to or greater than 15% (minimum vertical elevation change of at least fifteen (15) feet shall step the building foundations, building rooflines, and bench or terrace site cuts or fills resulting in buildings (foundations and overall Massing) that follow the natural grade
- For uphill sites, only use maximum building height and do not use average grade or averaging of building heights, to for the purpose of minimizing the visual impact of the building
- Exposed cuts and fills shall be minimized, and final grading recontoured and landscaped to blend into the site and appear natural
- Retaining walls on the site no taller than ten (10) feet, with trees (thirty (30) to thirty-five (35) feet o.c.) and shrubs planted in front of the wall. If taller walls are required, walls shall be terraced with enough space between walls to comfortably accommodate shrubs, vines, and groundcover, and if the wall design accommodates it, trees. Landscape's purpose is to soften the visual impact of walls and blend them into their setting
- Buildings placed in hillside areas designed to blend with the surrounding hillside using colors and articulation, which are consistent with the balance of the building. Selecting building materials and colors to reduce the visual impact of the building



Appropriate: Uphill site, with buildings, foundations, and site cuts which follow the natural grade
[Image: City of Issaquah]

- In addition to architectural treatment and articulation of a building's foundation walls and lower elevations, landscape screening the foundation and lower portions of the buildings from community views

Inappropriate

- Unterraced retaining walls exceeding ten (10) feet in height to facilitate construction regardless of the site's character
- Changing the natural grades (cut or fill) by more than fifteen (15) feet
- Plain, bare, unarticulated walls on visible elevations, including the downhill portions of the building
- Straight, engineered, unnatural appearing slopes and landscape which do not blend with surrounding natural open space when present
- Interrupting natural ridgelines with buildings

3.0 URBAN DESIGN

UD.1.2.2 | NATURAL CONTEXT

Site Walls

Objective

Where walls are necessary or desirable, use walls that contribute to the selected architectural Style and positively add to the Public Realm.

Description

Site walls may be necessary or desirable even on flat sites. Where they are used they must be factored into creating a Public Realm that is pedestrian friendly and engaging, through material selection, placement, height, etc. Some wall styles are Appropriate in or adjacent to natural open spaces, other styles are suited to the built environment.

Appropriate

- a. Site walls adjacent to pedestrian areas (e.g., walkways, sidewalks, trails) no taller than four (4) feet in height. If taller walls are required, e.g. as a retaining wall, two choices are available:
 - i. Up to four (4) foot tall wall next to or near the pedestrian area, with taller walls (up to ten (10) foot in height) terraced behind the lower wall
 - ii. Up to ten (10) foot tall wall setback from the pedestrian area with enough setback to accommodate evergreen trees spaced every thirty (30) to thirty-five (35) feet. Additional walls may be terraced behind the first wall. Setback must accommodate mature tree size without impinging on pedestrian area. Setback space between trees will be filled with shrubs and groundcovers consistent with CIDDs landscape standards
 - iii. In all cases of terracing, walls shall be terraced with enough space between walls to comfortably accommodate shrubs, vines, and groundcover, and if the wall design accommodates it, trees, to soften the visual impact of walls and blend them into their setting.
- b. Wall materials that complement the selected architectural Styles, such as block or shotcrete covered soil nail walls
- c. Materials scored or changed at a pedestrian scale frequency. Pedestrian scale materials include brick and other block or modular element. If concrete is used, it shall be treated architecturally with scoring or other detailing
- d. Walls up to four (4) feet in height and longer than thirty-five (35) in length will be articulated and modulated at a frequency of, at a minimum, thirty-five (35) feet



Appropriate: Less than four foot wall, with shotcrete finish by pedestrian area
[Image: Lucy Sloman]



Appropriate: Well detailed timber wall adjacent to natural open space
[Image: Lucy Sloman]



Appropriate: Walls for use in Traditional Issaquah
[Image: Lucy Sloman, Googlestreetview]



Appropriate: Concrete wall with detail scaled for the adjacent pedestrian, such as reveals and surface treatment
[Images: Northwestcl.com, Architizer.com]



Inappropriate: Though an appropriately low wall adjacent to pedestrian areas, the style of wall is busy and distracts from rather than complementing the homes
[Image: Googlestreetview]

Inappropriate

- e. Using rockeries or timber walls except when adjacent to natural open spaces
- f. Large expanses of concrete with no reveals, scorelines, or similar elements
- g. Walls that do not complement or distract from the selected architectural Styles

UD.1.3.1

COMPATIBILITY

Harmony

Objective

Buildings must be “good neighbors.” Each building shall blend in rather than stand out. The overall composition of each district is more important than the design of an individual building.

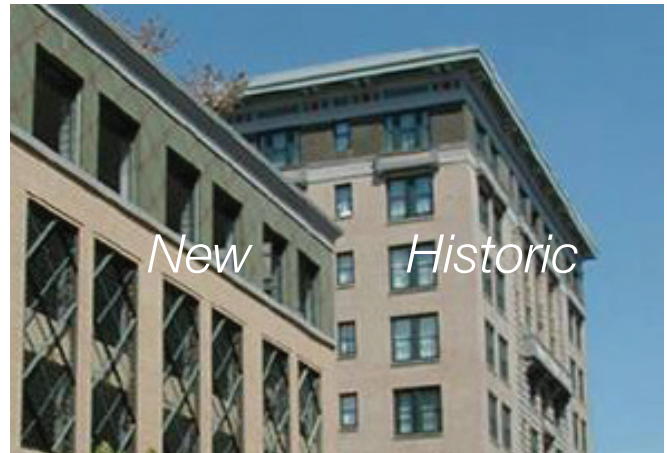
Description

Harmony occurs when there is a relationship between a new building and the adjacent existing ones. The intent is not to require imitation or copying. Instead, the integrity of existing buildings shall be respected by positively addressing nearby existing development characteristics. Harmony shall be forged by composing a building in response to surrounding visual and/or tangible architectural indicators, including:

- scale and height
- proportion
- volume and Massing
- materials and color
- fenestration patterns

Moreover, new architecture must relate as much to “place” as it does to architectural context. Visual, tangible indicators of “place” include:

- adjacent development’s façade lines
- lot coverage
- Issaquah vistas, silhouettes, hills, creeks, and wetlands



Appropriate: Basic proportions, silhouette and distinctive elements of the historic hotel are repeated in new adjacent parking structure
[Image: Crandall Arambula]

Appropriate

- Development that is authentic to the history and setting of Issaquah—especially through the use of elements or Styles defined in chapter 2.0, Architecture.

Inappropriate

- Differentiated, contrasting private development

3.0 URBAN DESIGN

UD.1.3.2 COMPATIBILITY

Contrast

Objective

Buildings of importance may be more distinguished and set apart from other less significant buildings.

Description

The hierarchy of architecture in an urban area is an important characteristic that can also be helpful for navigating and understanding Central Issaquah.

Contrast occurs when there is a conscious opposition to the existing conditions through the design of conspicuous architecture. The intent is to maintain authenticity and avoid the erosion of Central Issaquah character. If contrast becomes dominant, intrusive and alien, architectural forms will diminish the qualities that make the district valuable in the first place.

However, an architectural intervention that deliberately violates the district harmony is Appropriate to distinguish buildings of civic and social significance. Differentiated architecture is Appropriate and can be fostered for public or cultural uses such as libraries or fire stations, and semi-public uses such as places of worship or museums. In these cases, the design of the structure can isolate or elevate the building radically from its setting through a differentiated architectural expression.

Appropriate

- a. Differentiated civic buildings, such as libraries, museums, community centers, schools, and other public or cultural facilities may take visual priority and be prominent focal points

Inappropriate

- b. Differentiated private development including residential, office, and retail buildings
- c. Corporate identities expressed through building material, color, graphics, and other contrasting qualities



Appropriate: Library as distinguished building
[Image: Bohlin Cywinski Jackson]



Appropriate: Fire station as civic prominent focal point
[Image: TCA.com]



Inappropriate: Corporate identity building expression
[Image: Oakland Harley-Davidson]

UD.2.1.1 | BLOCK SIZE

Maximum Dimensions

Objective

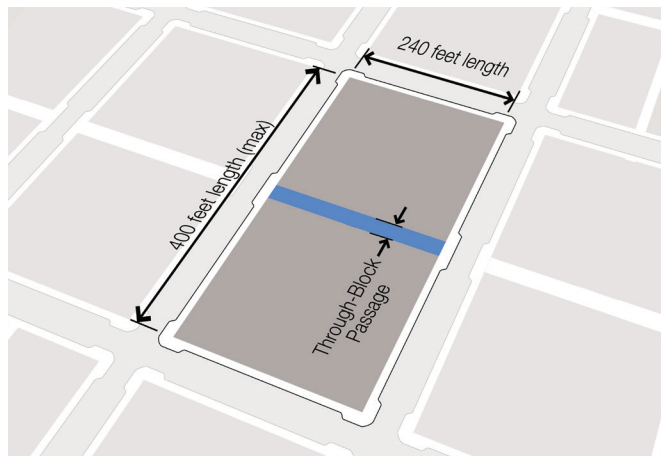
Typical blocks shall not exceed dimensions of 240 feet by 400 feet. In some instances where necessary (e.g., coordinating with the existing grid), blocks may be increased to 320 feet by 400 feet.

Description

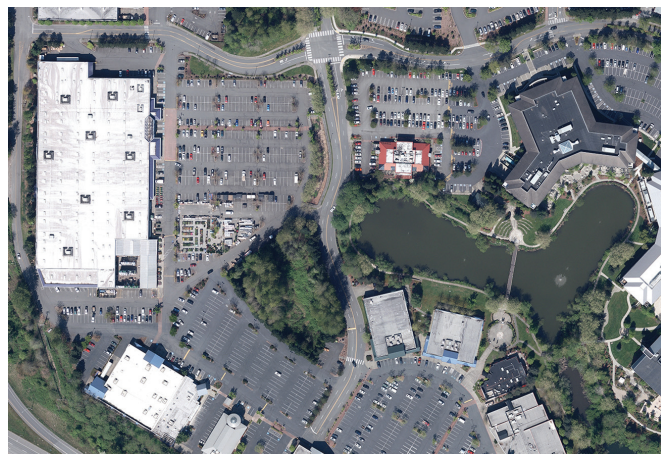
Block dimensions, and the street grid they form, are among the most critical elements in ensuring a transportation-efficient, walkable, and bikeable community. The connectivity established by smaller block dimensions and a greater number of multimodal linkages provides options to walk or bike to desirable destinations within Central Issaquah. The street grid creates separate development sites, thereby promoting architectural variety and precluding monolithic buildings associated with large development sites. In addition, the street grid provides multiple potential access points for development sites, thereby distributing traffic on numerous local “skinny” streets rather than concentrating traffic on wide arterial streets.



Example: Typical Issaquah Olde Town “Street Grid”
[Image: Google Earth]



Appropriate: Maximum dimensions of typical block
[Image: Crandall Arambula]



Inappropriate: Large, irregular block sizes
[Image: Google Earth]

UD.2.2.1.0 BLOCK ACCESS

Through-Block Passages

Objective

For new development areas, publicly accessible Through-Block Passages shall be provided to break up blocks over 240 feet in length or width. (Note: Through-Block Passages shown in CIDDs remain as available tools but do not serve to meet the requirements of this section of the Design Manual.)

Description

Through-Block Passages are amenities that:

- Result in development sites with more pedestrian and bicycle connections, visual permeability, and pedestrian-scaled building footprints
- Provide access to attractive linear open spaces for adjacent housing, retail, and employment uses
- Shall be maintained as publicly accessible facilities 24 hours a day

Through-Block Passages may be limited to pedestrian and bicycle use only, or may be “mixed mode” and include limited vehicle access. The type of Through-Block Passage is determined by development access needs and ground floor uses.

Pedestrian-Bike only passages:

- Where ground floor use is primarily private residence or private office entries
- Where ground floor retail/commercial uses look out to passage through windows or secondary entrances. (Primary retail/commercial entries not Appropriate for Pedestrian-Bike only passage; see UD.2.3.3.2/ UD.2.3.3.3—Entries for more details)
- Where open space amenities are needed for tenants

Mixed mode passages:

- Where vehicles need access to loading, drop-off, deliveries, or on-site private parking facilities

Appropriate

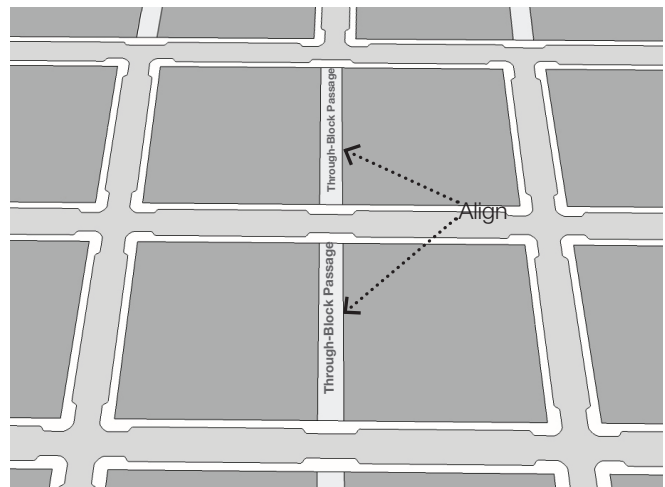
- Align Through-Block Passages between development sites and with existing or planned streets

Inappropriate

- Misaligned, disconnected, or dead end passages



Appropriate: Through-Block Passages extend the existing street grid
[Image: Google Earth/Crandall Arambula]



Appropriate: Align Through-Block Passages
[Image: Crandall Arambula]



Inappropriate: Partial passage does not extend the street grid
[Image: Google Earth/Crandall Arambula]

UD.2.2.1.1 BLOCK ACCESS

Through-Block Passages | Pedestrian-Bike Only

Objective

Design passages to provide pedestrian and bicycle access and serve as an open space amenity.

Description

Through-Block Passages shall be designed to accommodate shared use by pedestrians and bicycles (minimum fifteen (15) feet walkway width in total) and accommodate service/emergency vehicles only.



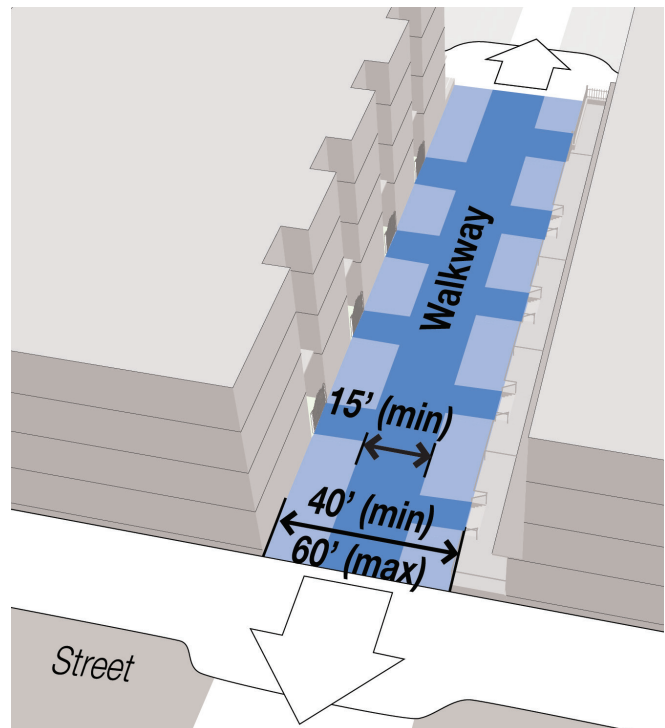
Appropriate: Through-Block Passage example
[Image: Crandall Arambula]

Appropriate

- Clear sight lines through the passage
- Individual unit entries facing passage
- Planting beds and trees
- Pedestrian-scaled lighting (max fifteen (15) feet pole height)
- Seating areas including low walls defining semi-private space
- Where this Mixed Mode Through-Block Passage provides emergency services access, it must be twenty (20) feet wide or as approved by the Fire Marshal.

Inappropriate

- Storage areas, storage rooms, and trash enclosures fronting passage (see UD.2.2.2 Block Access: Alleys)
- Above ground utility structures, cabinets, poles, and cell towers (see UD.2.2.2 Block Access: Alleys)
- Gated or fenced areas that limit public access 24 hours/7 days a week
- High walls, changes in grade, or dense landscaping that create an unsafe environment (i.e., hiding places)
- Use of asphalt or other vehicle-oriented materials for paved areas



Appropriate: Minimum dimensions of Pedestrian-Bike
Only Through-Block Passage
[Image: Crandall Arambula]

UD.2.2.1.2 BLOCK ACCESS

Through-Block Passages | Mixed Mode

Objective

Where auto access for drop-off or parking access is mixed with entrances to residences, retail, or commercial activities, a mixed-mode through-block passage may be provided.

Description

A Through-Block Passage may provide low-speed vehicle access. Passages must be designed to ensure that the pedestrian and bicycle are prioritized and the motor vehicle is the “guest.” This type of Through-Block Passage is often called a **woonerf**.



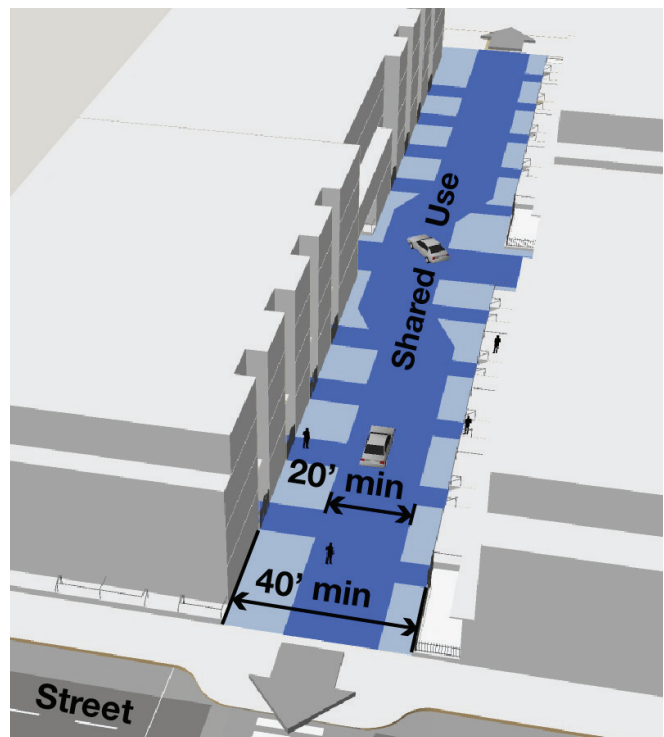
Appropriate: Through-Block Passage with limited auto access
[Image: Crandall Arambula]

Appropriate

- a. Minimum six (6) foot separation between shared use/vehicular area and building face (excluding access to parking and service facilities)
- b. 15 minute maximum loading/drop off zones
- c. Traffic calming devices such as chicanes
- d. Planting beds and trees
- e. Pedestrian-scaled lighting
- f. Seating areas
- g. Special, non-asphalt paving

Inappropriate

- h. Detached garages, carports, or parking stalls fronting passage
- i. Storage areas, storage rooms, and trash enclosures fronting passage (see UD.2.2.2 Block Access: Alleys)
- j. Above ground utility structures, cabinets, poles, and cell towers (see UD.2.2.2 Block Access: Alleys)
- k. Passages primarily paved and devoid of landscaping
- l. Asphalt or vehicle-oriented paving materials



Appropriate: Minimum dimensions of Mixed Mode Through-Block Passage
[Image: Crandall Arambula]

UD.2.2.2 BLOCK ACCESS

Alleys

Objective

Alleys are encouraged to avoid impacts to the pedestrian environment along streets.

Description

Provide alleys for vehicular access to service facilities, utilities, and parking. Parking structures include garages, enclosed carports, and parking lots. Other service areas include loading, waste collection, and utility vaults.

Alleys are predominately vehicular corridors located behind residential, commercial, or retail uses. In general, no parallel parking is permitted in alleys, although this may be modified to accommodate short-term service or maintenance vehicles and loading.



Appropriate: Alley example



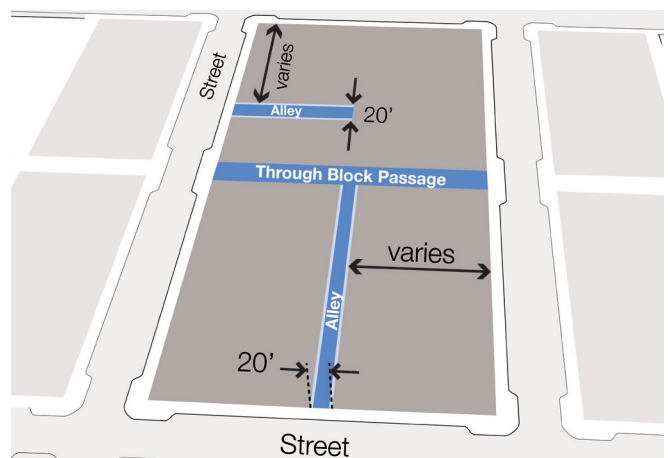
Appropriate: Building service areas and structured parking access
[Image: Crandall Arambula]

Appropriate

- Use of landscaping between garage doors
- Elements concealed from street and Through-Block Passages may be located here (e.g., storage areas, trash enclosures, above ground utility structures)

Inappropriate

- Primary entrances to retail, residential, or commercial units from the alley



Appropriate: Alley dimensions
[Image: Crandall Arambula]

UD.2.2.3 BLOCK ACCESS

Parking Structures & Lots

Objective

Minimize impacts to the pedestrian environment by limiting the location and number of parking access points, as well as surface parking lots adjacent to pedestrian facilities.

Description

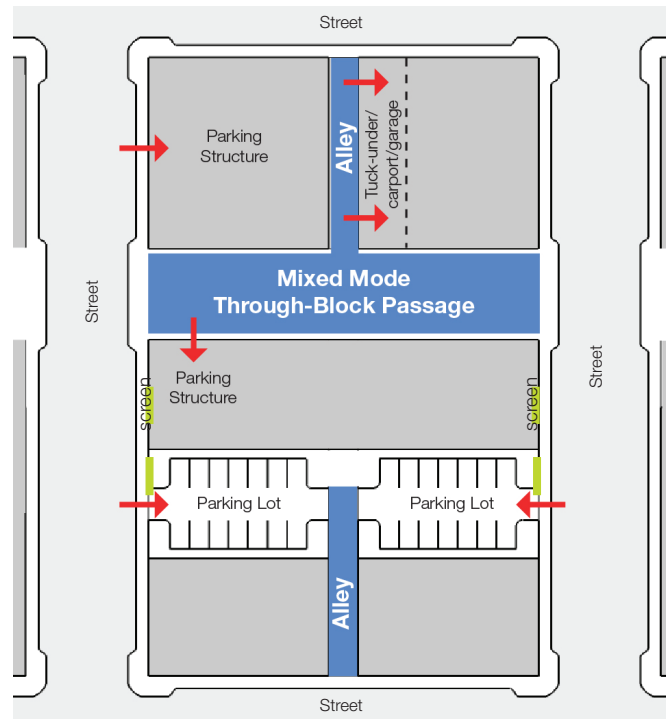
Buildings must not be designed to promote an auto orientation. Parking access points must be unobtrusive within the pedestrian realm and minimize disruptions to the sidewalk. This means limiting the number of points and width of entry over sidewalks and on building facades, as well as maintaining consistent sidewalk grade.

Appropriate

- Parking entry points accessed through alleys and mixed mode Through-Block Passages are preferred, as they are the least obtrusive to the pedestrian
- Carports shall be located away from the Public Realm (such as in alleys or parking lots) and screened on three sides through the use of walls or landscaping such as a trellis or “green walls”
- Access to parking structures from the street may incorporate overhead doors or gates. When provided, they shall be integrated with the overall design of the building
- Parking lots along street edge shall be screened by walls, hedges, landscaped berms, or a combination of these elements
- Structured ground floor parking must be screened from pedestrian view (sidewalks, trails, parks, plazas, etc.)

Inappropriate

- Parking lots in front of buildings or at street corners
- Surface parking lots adjacent to Through-Block Passages
- Drive-through windows, loading areas, drop-offs, or other similar auto-oriented parking/loading/service facilities between primary building frontages and streets
- Multiple driveways, curb cuts, or access points along a single frontage; consolidate where possible



Appropriate: Parking location and access
[Image: Crandall Arambula]



Appropriate: Unobtrusive garage entry with lights, minimized width, and decorative gate in colors that complement the building and do not draw excessive attention
[Image: Crandall Arambula]

- Ground floor parking structures with parking stalls visible from pedestrian realm
- Garage doors or gates in colors significantly different from the color of the building (e.g., white or black doors in buildings of medium tones)

UD.2.3.1 BUILDING EDGES

Enclosure

Objective

Utilize the mass and form of a building to define an “outdoor room” along the street edge or Through-Block Passage.

Description

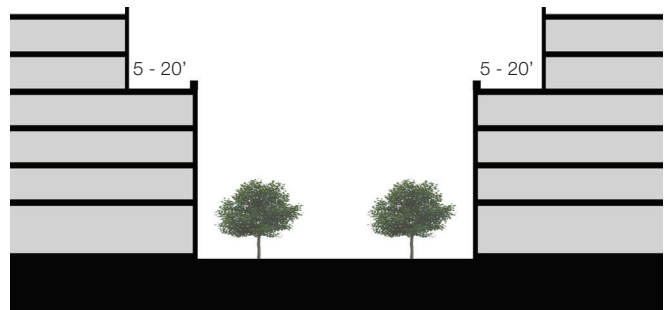
Buildings shall be built to street edge or allowable setback to maintain the street wall and create an “outdoor room.” Upper floors shall step back a minimum of five (5) feet and maximum of twenty (20) feet to allow for daylight and air, and to provide a pedestrian scale in the Public Realm.



Appropriate: Building edges create “outdoor room” with street wall

Appropriate

- For buildings of six (6) floors and higher, build at least the first four (4) floors to street edge
- For buildings with fewer than six (6) floors, build at least the first two floors to street edge
- When upper floors step back, incorporate terraces and usable outdoor space
- Where courtyards or open spaces occur along the street edge, replace street wall to reinforce “outdoor room” edge with trees, landscaping, walls, or other elements



Appropriate: Upper floors step back and maintain street wall

[Image: Crandall Arambula]

Inappropriate

- Buildings with four (4) or fewer floors that incorporate more than one upper floor step back, degrading the street wall
- Inactive open spaces along street edge

UD.2.3.2.1 BUILDING EDGES

Setbacks | Ground Floor Multifamily

Objective

Ground floor residential uses support an active street environment but require a degree of separation from the right-of-way, either vertically or horizontally, to ensure a minimum level of privacy.

Description

When ground floor residential uses are adjacent to the sidewalk, public right-of-way or public space, provide

- zero-setback, or
- maximum ten (10) foot setback

Setbacks shall be designed in a manner that is additive to the Public Realm, and not merely a buffer.

See below for Appropriate design of each condition.

Appropriate

- When buildings have a zero-setback:
 - a. Establish finished floor elevations at a minimum one foot six (6) inches above street level with recessed entries (maximum four (4) feet depth) oriented to stoops, patios, terraces, or porches for each individual entry if required
 - b. Locate window openings above pedestrian sight lines (at least six (6) feet above sidewalk)
- When buildings have a setback, up to the maximum ten (10) feet:
 - c. Incorporate landscaping within the setback
 - d. Provide entries at-grade or raised above the sidewalk
 - e. Provide a separation of private areas (patios) through the use of hedges, low walls, or low fences

Inappropriate

- f. Buildings that don't engage with the street due to the setback or poor use of the setback
- g. Setbacks that are designed such a way as eliminate privacy for groundfloor residences
- h. Blank walls or facades without access



Appropriate: Ground floor residential unit raised above sidewalk, zero-setback
[Image: Crandall Arambula]



Appropriate: Residential unit raised above sidewalk
[Image: Crandall Arambula]



Appropriate: Residential unit at sidewalk grade
[Image: Crandall Arambula]

UD.2.3.2.2 BUILDING EDGES

Setbacks | Ground Floor Retail, Hotel, & Commercial Office/Services

Objective

Retail uses (businesses that engage in the sale of merchandise, dining, drinking, and entertainment) shall engage with the sidewalk and street edge, framing pedestrian-oriented streets, whether the building is set to the sidewalk or setback.

Description

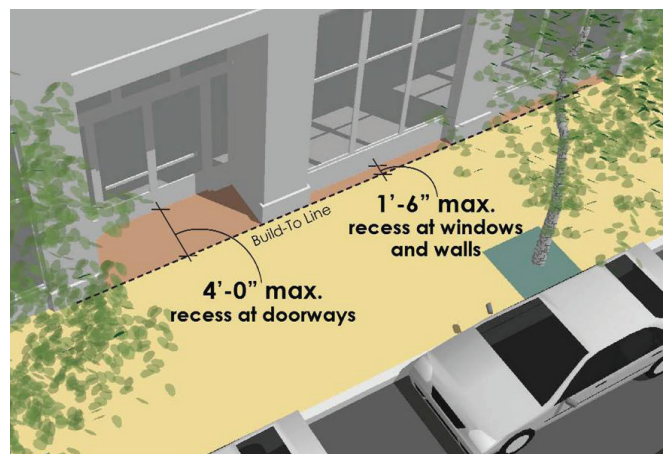
Ground floor retail uses foster an active street environment and promote the use of the street over an 18-hour period.

When ground floor retail uses are adjacent to the sidewalk, public right-of-way, or public space, provide

- zero setback, or
- maximum ten (10) foot setback



Appropriate: Ground floor commercial retail with zero-setback
[Image: Crandall Arambula]



Appropriate: Exceptions to commercial retail with zero-setback
[Image: Crandall Arambula]

Appropriate

- Where buildings have a zero setback:
 - a. Recess windows and walls up to one foot six (6) inches from the build-to line to accommodate columns or other architectural elements that engage the pedestrian and create facade interest
 - b. Recess entry areas and doorways up to four (4) feet maximum from build-to line to provide a transition into storefronts
- Where buildings have a setback up to the maximum ten (10) feet ground floor setback:
 - c. Accommodate outdoor seating, dining, and/or retail display with primarily paved areas (may include limited landscaping in the form of at-grade or raised planters or landscape pots)

Inappropriate

- d. Buildings that don't engage with the street due to the setback or poor use of the setback
- e. Blank walls or facades without access



Appropriate: Ground floor commercial retail—maximum ten foot setback
[Image: Crandall Arambula]

UD.2.3.2.3 BUILDING EDGES

Setbacks and Step Backs | Natural Areas

Objective

Buildings in the “Natural Context Zone” shall be stepped back to provide visual relief between the natural and built environments. Setback areas shall connect the building(s) and site uses to the natural area rather than divide them.

Description

For buildings within Central Issaquah’s Natural Context Zone (defined in UD.1.1.1), provide a minimum step back of ten (10) feet and maximum of twenty (20) feet for all floors above the fourth floor that face the natural area. Place uses and activities in the setback from the natural area, to orient to and build on its presence, rather than divide the site from the natural area.

Appropriate

- All native plant material landscape transitions and upper floor building step backs that foster a graceful transition between the built and natural environments
- Balconies, stoops, and porches facing natural areas
- Terraces on stepped-back upper floors
- Public access—walkways between regulated creek or wetland open space and the building frontage

Inappropriate

- Driveways, parking, loading, or storage areas between buildings and open spaces
- Parking lots abutting natural areas
- Parking structures and building service areas oriented to natural areas



Appropriate: Building oriented to natural area
[Image: Flickr: La Citta Vita]



Inappropriate: Parking located between buildings and natural area
[Image: Crandall Arambula]

3.0 URBAN DESIGN

UD.2.3.3.1 BUILDING EDGES

Entries | Ground Floor Multifamily

Objective

Ground floor residential entries shall be oriented to the street, courtyard, or Through-Block Passage.

Description

When buildings have ground floor individual dwelling units and/or main lobby entries oriented to the street or pedestrian realm, they contribute to the vitality and safety of the Public Realm through “eyes on the street” surveillance.

By locating entries to face the street (first priority) and courtyard and/or Through-Block Passages (second priority), residents and visitors will enter and exit the building from the street, activating and animating the Public Realm.



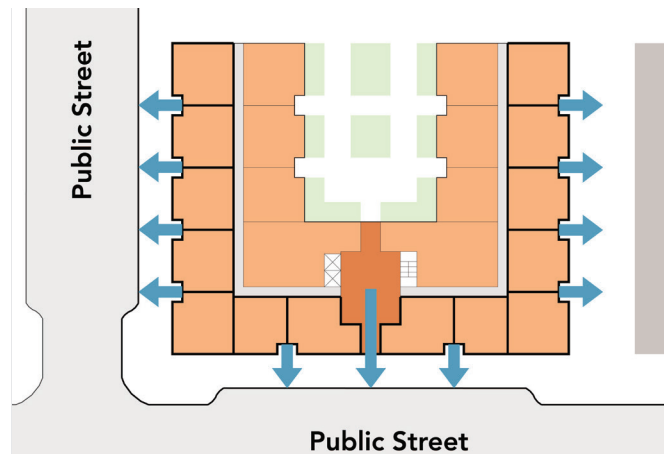
Appropriate: Unit entry from sidewalk
[Image: Crandall Arambula]

Appropriate

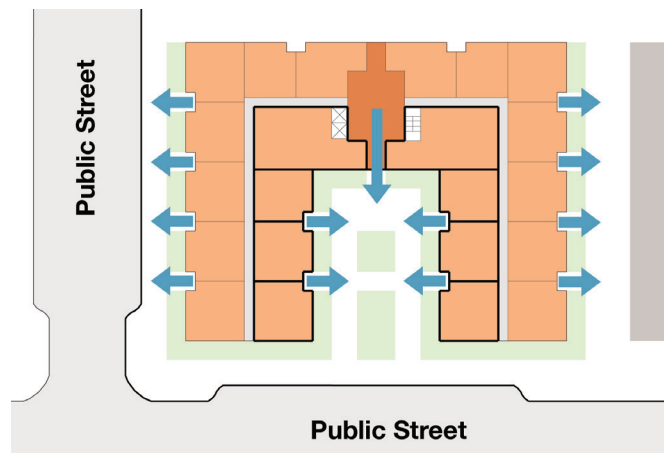
- Individual unit and lobby entry doors that are substantial enough to suggest privacy while still appear welcoming to those who approach and enter
- For doors that face an active and busy street, provide separation through setback or four (4) feet recess with comfortable grade change
- For each building frontage that exceeds fifty (50) feet in length, each unit shall have a separate entry directly from the sidewalk, Through-Block Passage, courtyard, or similar pedestrian-oriented facility except where unavoidable factors (e.g., vertical separation such as for an underground garage, or horizontal separation such as a lack of setback) preclude the connection. Where the connection is precluded, terraces, balconies, and similar active facilities shall be provided for ground floor units

Inappropriate

- Main entries accessed directly from parking lots or alleys
- Individual residential units without separate entries to each unit when units face a street, Through-Block Passage, or courtyard



Appropriate: Residential street entries
[Image: Crandall Arambula]



Appropriate: Residential courtyard entries
[Image: Crandall Arambula]

3.0 URBAN DESIGN

UD.2.3.3.2 BUILDING EDGES

Entries | Ground Floor Retail

Objective

Customer entries to individual retail storefronts shall be oriented to the street and directly accessible from the adjacent sidewalk.

Description

Individual retail shop entries oriented to the street are essential for business success and contribute to the pedestrian-oriented vitality of shopping areas.

Appropriate

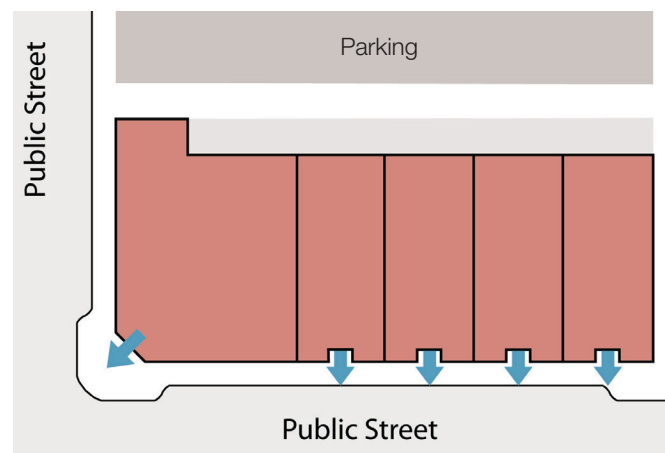
- a. Primary business entries facing the street or plazas; secondary entries are permitted along Through-Block Passages
- b. Retail uses must have at-grade entries fronting sidewalks
- c. Entries directly from parking lots shall be limited to service, employee, and emergency access
- d. Entrances to business shall be identifiable and legible

Inappropriate

- e. Use of ramps or steps to access a retail storefront
- f. Any customer entries accessed directly from parking lots or alleys



Appropriate: Retail storefront entries directly along sidewalk
[Image: Crandall Arambula]



Appropriate: Retail storefront entries
[Image: Crandall Arambula]

3.0 URBAN DESIGN

UD.2.3.3.3 BUILDING EDGES

Entries | Ground Floor Commercial Office/Services

Objective

Ground floor commercial entries shall be oriented to streets and Through-Block Passages, and be directly accessible from the adjacent sidewalk.

Description

By locating entries facing the Public Realm, employees and visitors will enter and exit the building from the street or passage, activating and animating the district. Street-oriented entries must always be provided. Entries off Through-Block Passages will be additional and secondary to the street entrance.



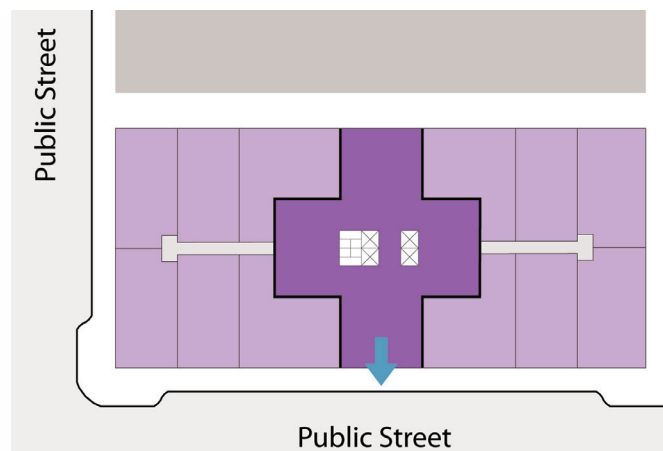
Appropriate: Ground floor commercial entry
[Image: Crandall Arambula]

Appropriate

- a. Primary business/client entries must face the street
- b. Employee and service entries can be from other frontages, Through-Block Passages, and parking facilities
- c. Provide at-grade entries fronting sidewalks
- d. All doorway glazing shall be transparent; avoid colored or dark tinting

Inappropriate

- e. Business/client entries accessed directly from parking lots
- f. Blue/green or dark tinted, reflective, or other opaque window materials and treatments



Appropriate: Commercial lobby entry
[Image: Crandall Arambula]

UD.2.3.4.1 BUILDING EDGES

Ground Floor Transparency | Ground Floor Retail

Objective

Retail uses that front streets, Through-Block Passages, a natural area, or publicly accessible open space shall include openings (windows and doors) that comprise a minimum of 70% transparency of a building's ground floor facade.

Description

A high degree of visibility through building windows and/or doors can support safe, active, interesting, and pedestrian-friendly streets by creating a visual connection between the pedestrian Public Realm and building interiors.

- Transparency is measured as a percentage of the ground floor facade for those frontages facing public spaces
- The percent of transparency is measured for each facade facing a public space; however, it must include the line five (5) feet above the building's first finished-floor height to ensure optimum visibility for passersby

Appropriate

- Windows and doors that are entirely transparent, with the exception of applied window signs
- Applied window signs no larger than 10% of any single opening
- Overhead, roll-up, or folding doors for eating and dining establishments—where compatible with the architectural style of the building

Inappropriate

- Glazing that is blue/green, dark tinted, or reflective, or other opaque materials or treatments including window films and walls placed behind windows



Appropriate: Retail storefront transparency
[Image: Crandall Arambula]



Appropriate: Retail storefront transparency
[Image: Crandall Arambula]



Appropriate: Ground floor retail transparency along building frontage
[Image: Crandall Arambula]

UD.2.3.4.2 BUILDING EDGES

Ground Floor Transparency | Ground floor Multifamily; Commercial Office/Services

Objective

Multifamily and commercial office/service uses that front streets or Through-Block Passages, or a natural area, Public Realm, or publicly accessible open space, shall include openings (windows and doors) that comprise a minimum of 40% ground floor transparency of a building's ground floor facade.

Description

Residential buildings with a moderate degree of ground floor visibility through windows and/or doors provide increased visual and physical interaction between residential units/lobbies and the Public Realm. This degree of transparency promotes a safe, vibrant, interesting, and pedestrian-friendly environment and open spaces.

- The percentage of transparency is measured for each facade facing a public space; however, the percentage of transparency must include the linear five (5) feet above the building's first finished-floor height to account for raised stoops or terraces, which provide privacy and a transition and separation from the Public Realm
- Transparency is measured as a percentage of the ground floor facade of total building frontage for those frontages facing public spaces

Appropriate

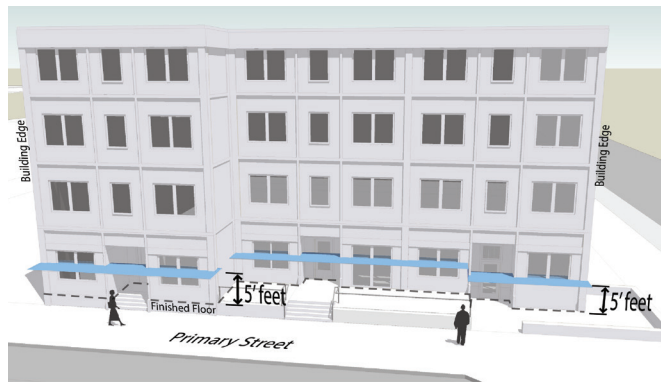
- Window glazing shall be clear and transmit visible daylight
- Privacy of ground floor uses may be provided through use of blinds, curtains, or interior shutters

Inappropriate

- Reflective coatings or glazing



Appropriate: 40% transparent windows and doors at ground floor
[Image: Crandall Arambula]



Appropriate: Ground floor transparency along building frontage
[Image: Crandall Arambula]

UD.2.3.5 BUILDING EDGES

Weather Protection

Objective

For uses along streets, Through-Block Passages, or plazas, provide pedestrians with protection from sun, rain, or snow. (Note: Weather protection shown in CIDDS works in conjunction with this section of the Design Manual.)

Description

Awnings and canopies are required along the ground floor of buildings to protect pedestrians and outdoor seating areas from rain and snow, and must be provided for all building entrances accessible from the Public Realm. Additionally, building frontages situated along a sidewalk, Through-Block Passage, or plaza shall provide weather protection across a minimum of 75% of the building facade length (as required by CIDDS).

The design of awnings and canopies shall be an integral component of the building facade and architecturally complement the architecture. Awnings shall be proportionate to the building and sidewalks, and not so large as to impact street trees, light fixtures, or other street furniture.

Appropriate

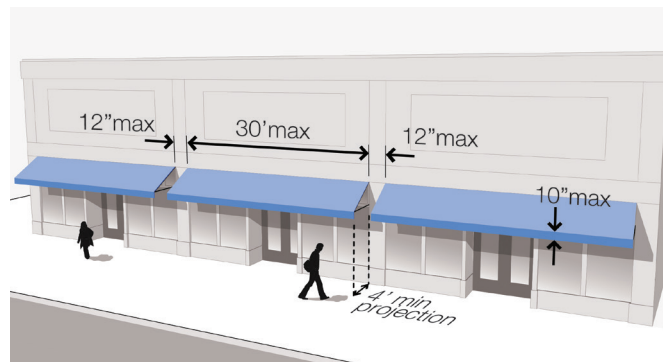
- Canvas fixed or retractable awnings (natural or synthetic canvas is acceptable)
- Horizontal metal canopies, especially if transom or clerestory windows are above storefront glazing
- Simple, planar forms resembling flat or shed roofs
- For nonresidential uses, canopy shall be a minimum depth of six (6) feet (as required by CIDDS)
- For residential uses, refer to CIDDS for dimensional standards
- Weather protection that benefits the intended users such as pedestrians and outdoor seating

Inappropriate

- Vinyl fabrics
- Backlit awnings
- Irregular forms (e.g., arched, circular, rounded, domes)
- Weather protection that is used for pots, displays, or other unintended uses



Appropriate: Storefront awning example
[Image: Crandall Arambula]



Appropriate: Awning dimensions
[Image: Crandall Arambula]



Inappropriate: Vinyl, irregular shaped awnings
[Image: Crandall Arambula]

UD.2.4.1 | USABLE OPEN SPACE

Courtyards & Forecourts

Objective

Design courtyards and forecourts for a variety of public or private activities throughout the day and evening, and for all seasons. (Note: Community Spaces chapters in CIDDS work in conjunction with this section of the Design Manual.)

Description

When incorporated in a development project, courtyards and forecourts must maximize opportunities for use and not serve simply as visual amenities.



Appropriate: Building forecourt example
[Image: Crandall Arambula]

Appropriate

- Areas intended for public gathering shall be visible from the street, avoiding separation by physical and/or visual barriers (i.e., elements within five (5) feet of adjacent walkway that block sight lines for more than 50% of the courtyard/forecourt edge)
- Outdoor spaces shall be human-scaled and shall include a mixture of activity areas, whether they are intimate and quiet spaces or more active spaces
- Landscaping elements such as raised planter beds should be used to help define and create appropriate transitions from the building to the street and provide visual interest
- Integration of structures, pavilions, and sitting areas may be used, depending on available space; ensure a minimum six (6) foot unobstructed circulation path if structure(s) are provided



Appropriate: Building courtyard example
[Image: Josh Partee]

Inappropriate

- Blank walls adjacent to and fronting the plaza
- Unusable spaces due to too many or too few elements e.g., seating, walls, pavilions
- Grand, large, open spaces that don't facilitate use
- Areas cut off from the street, buildings, or adjacent public spaces

UD.2.4.2 | USABLE OPEN SPACE

Rooftop Use

Objective

For buildings in the Urban Core, rooftops must include active uses to take advantage of the opportunities provided by flat roofs.

Description

Both architectural Styles allowed in the Urban Core have flat roofs. This provides an opportunity for requiring active rooftop uses for both residential and non-residential uses, such as restaurants, outdoor space with views, or active uses such as dog areas or community gardens. Some flexibility is available regarding the amount of space provided based on building code requirements and for the location; for instance, notching upper floors and providing terraces or substantial balconies at the corners of upper floors could substitute for rooftop uses. [See Building Edges UD.2.3.1] Providing these on the roof will not replace the need for street level community spaces, that serve the greater community.

Appropriate

- a. Placing uses on rooftops that serve building occupants such as:
 - residential—communal space, dog parks, community gardens, view outlooks, play areas
 - restaurants—outdoor eating, view outlooks
 - offices or commercial space—communal space, view outlooks
- b. Notching out or setting back upper level floors to create terraces or substantial balconies (minimum depth of eight (8) feet) that are accessible to the building's residents or tenants
- c. Townhouses with rooftop uses only accessible to the townhomes resident
- d. Landscape that makes the terrace more pleasant and which is visible from the street

Inappropriate

- e. Use of large areas of rooftop, beyond what is allowed by building codes
- f. Placing all community space on the roof and none at the street level
- g. All upper level or rooftop terraces or balconies only accessible to the adjacent resident or tenant, except individual townhouses



Appropriate: Non-residential buildings such as offices can use the roof for communal space for lunchrooms, meeting rooms, etc.
[Image: nbbj.com]



Appropriate: Restaurants can use their roofs for outdoor decks; this roof deck also has green along its edges which softens the rooftop
[Image: terra plata]



Appropriate: Use of rooftops for residential uses can combine communal space for adults and children.
[Image: apartments.com]

UD.2.4.3 | USABLE OPEN SPACE

Urban Parks

Objective

Foster parks that provide amenities for those living or working in Central Issaquah. (Note: Community Spaces chapters in CIDDs work in conjunction with this section of the Design Manual.)

Description

Each neighborhood shall provide numerous urban parks to serve primarily as amenities for the public. Urban parks help to define the neighborhood and should be the focus of surrounding development. Urban parks shall be properly scaled to incorporate a variety of amenities to contribute to the health and recreational needs of each district and serve as defining features of Central Issaquah. Parks may be either active or passive in character.

Appropriate

- Adjacent buildings shall provide a positive relationship with the park with plenty of windows, building entrances, and active spaces facing the park
- View lines from adjacent streets into and through the park to ensure park safety
- Where possible, parks fronting or adjoining natural areas
- If a park spans multiple blocks, align to create promenades or other green corridors

Inappropriate

- Blank walls adjacent to and fronting the plaza
- Unusable spaces due to too many or too few elements e.g., seating, walls, pavilions
- Spaces that will be underutilized due to poor choice of uses or design that don't support year-round activities
- Areas cut off from the street, buildings, or adjacent public spaces



Appropriate: Active urban park example
[Image: Kenneth Helphand]



Appropriate: Passive urban park example
[Image: CMS Collaborative]

UD.2.4.4 | USABLE OPEN SPACE

Urban Plazas

Objective

Design plazas as a focus for retail uses and civic activity and to serve all of those living, working, and visiting Central Issaquah. (Note: Community Spaces chapters in CIDDS work in conjunction with this section of the Design Manual.)

Description

Plazas are a key ingredient in the establishment of Central Issaquah as a memorable and special place throughout the day and evening, and for all seasons. Plazas shall be designed with flexibility in mind to accommodate a variety of activities and uses.

Appropriate

- a. Locate urban plazas adjacent to parcels with active ground floor retail uses
- b. Maintain view lines from adjacent streets into and through a plaza to ensure public safety
- c. Landscape beds or pots
- d. Canopy trees and ornamental trees
- e. Areas of sun and shade
- f. Special lighting
- g. Permanent utility access for events (electrical and water)
- h. Plazas that are primarily paved and designed for multiple uses
- i. Streets and other active uses on multiple sides with windows and residential units facing plaza to ensure an activated space with street "surveillance"
- j. Movable seating

Inappropriate

- k. Blank walls adjacent to and fronting the plaza
- l. Lack of defined edges that frame the plaza (e.g., no landscaped edges or low walls)
- m. Dense landscaping and out-of-scale vertical elements that obstruct views into and through the plaza
- n. Permanent and raised stages, amphitheaters, or other uses that limit flexibility



Appropriate: Plaza example with flexible open space. Picture shows temporary structures/elements e.g., soccer field, food trucks, stage, tents, etc.
[Image: Crandall Arambula]



Inappropriate: Plaza example with blank walls
[Image: Crandall Arambula]



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